MACHINE KNIT TODAY

GF9 19
$4.75

TODAY'S TECHNIQUES, PATTERNS AND KNOW HOW FOR ALL MACHINES

JUNE 1994 £1.70

THE HOTTEST LOOKS FOR SUMMER

HOT AND BOLD DESIGNS FOR ALL MACHINES IN OUR FREE STITCH PATTERN LIBRARY

NEW SERIES ELEGANT WRAPPING

ANN BROWN OF POSH FROCKS SHARES HER SECRETS

COMPUTER STYLING

SHAPING UP TO COMPUTER SOFTWARE

SIMPLY SILVER LACE PATTERNING

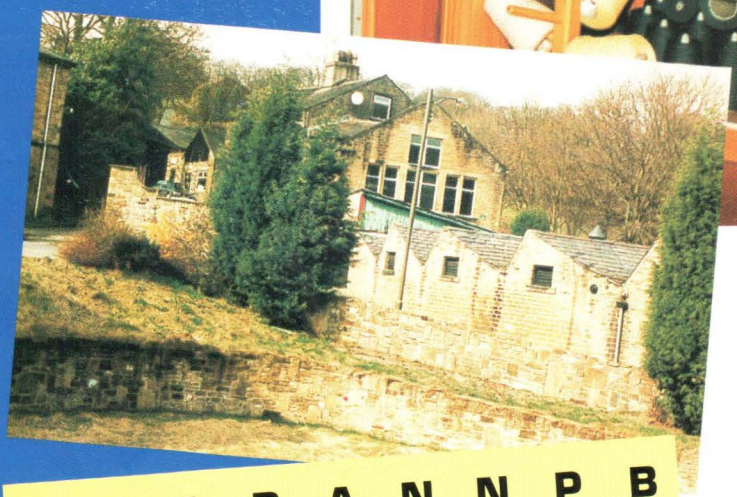
MACHINE KNITTING NEWS

9 770968 463001 06

Litharne PUBLISHING

COMPETITION

Three prizes of Brockwell Yarns to be won
1st Prize: £150 worth of yarn
2nd Prize: £100 worth of yarn
3rd Prize: £50 worth of yarn



Brockwell Yarns was established over 10 years ago and operates successfully from its small mill near Sowerby Bridge, West Yorkshire, supplying and manufacturing both hand and machine knitting yarns in natural fibres for craft knitters. These days, cotton yarns are even more popular than wool and mohair and you can obtain mercerised cotton, slub mixtures, crepe and bouclé yarns.

In fact, you can obtain all kinds of yarns to suit all your knitting needs. Brockwell's spinning department produces Aran and chunky yarns in both ecru and naturally coloured British wools. You can mix types of yarns, such as Botany Wool/Mercerised Cotton, and combine different colours, too. There is an extensive range of shade cards available in the various yarns, covering over 300 colours.

If you would like more information about Brockwell Yarns, you can write to them at: Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ (tel: 0422 834343).

Our three winners will be able to select Brockwell Yarns of their choice to the value of £150, £100 and £50, respectively.

U	I	A	R	A	N	N	P	B
K	V	C	O	L	O	U	R	S
C	N	B	R	A	O	O	D	D
O	R	I	R	E	C	O	F	D
T	A	I	T	K	P	I	W	J
T	Y	U	W	T	B	E	E	N
O	G	E	G	R	I	C	G	D
N	L	Q	E	V	R	N	N	F
L	Y	Q	D	U	U	I	G	L

HOW TO ENTER

Hidden in the word search puzzle are ten words, all connected with our competition in some way. They each have at least four letters and can be written in any direction — forwards or backwards; horizontally, vertically or diagonally. All the words appear in the editorial above.

List the words on a postcard or on the back of an empty, sealed-down envelope and add your name and address. Post your entry to: MACHINE KNIT TODAY/ BROCKWELL COMPETITION, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Thursday June 30 1994.

RULES

Entries must be submitted on a postcard or on the back of any empty, sealed-down envelope. Prizes will be awarded to the senders of the first three correct entries checked after the closing date and will be allocated in the order they are drawn. All prizes must be accepted as offered and no entrant may win more than one award. Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified.

The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today*, or Brockwell Yarns.

Decisions of the Editor in all matters affecting the competition will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.

Contents

June 1994

EDITOR
Carol Chambers
61 Daffodil Court,
Ty-Canol, Cwmbran,
Gwent NP44 6JG.
Tel: 0633 871586

FASHION CO-ORDINATOR
Jackie Demuth

EDITORIAL ASSISTANT
Pauline Bennett

GRAPHIC DESIGNER
Richard Blunt

ARTIST
Dave Browning

PHOTOGRAPHY
Martin Palmer
Dave Singleton

PRODUCTION MANAGER
David Davis

PUBLISHER
Gerald J. Fox

ADVERTISEMENT MANAGER
Maggie Michaells

Machine Knit Today
is published monthly by
Litharne Ltd, PO Box 9
Stratford-upon-Avon
Warwickshire CV37 8RS
Advertisements: 081-807 1185
Administration/Accounts/
Subscriptions:
(0789) 720604
Fax: (0789) 720888

American Distributor
Margaret M. Brossart
Knitting Machine Centre
5442 Cannas Drive
Cincinnati, Ohio 45238, USA
Tel: (513) 922 7433

Canadian Distributor
Modern Sales Canada Inc
PO Box 67, #4-1865 Maclean
Avenue, Port Coquitlam
B.C. V3C 3V5 Canada
Tel: (604) 942 5939
Fax: (604) 942 5329

South African Distributor
Intermag
CNA Building, 12 Laub Street
New Centre, Johannesburg
Tel: (011) 493 3200
Other enquiries to:
Litharne S.A. (PTY) Ltd
PO Box 27212
Sunnyside, Pretoria 0132
Transvaal, South Africa
Tel: (012) 646 459
Fax: (012) 660 0848

ISSN 0968-4638 (UK)
ISSN 1019-7508 (S.A.)

features

Busman's Holiday
Penny Wright-Thompson invites you to a day out at Quarry Bank Mill
4

Fair Isle Facts
knitting routines are analysed in order to make your patterning quicker and simpler by Linda Jackson
6

Elegant Wrapping
Ann Brown of Posh Frocks shares her trimming secrets
8

The Designer Look
Ruth Lee tucks up some wonderful fabrics
10

Simply Silver
Maggie Dyke looks at lace and gives tips for easier knitting
18

Computer Styled Garment
shaping in DesignaKnit — basic trials from Wendy Damon
20

Step by Step
to faggoting and machine made fancy seams
23

The Machine Knitter's Computer
Jack Hall asks some interesting questions about your choice of software
26

Button Art
Sue Smith with boats and starfish designs that you can make yourself
28

Special Occasions
Retirement — if gardening is a hobby for a member of your family, then Betty Bamden's gardening sampler fills the bill
48

Starting Out
more help for novice Passap/Pfaff users from Irene Krieger
55

To Spin a Speckled Yarn
Sue Davies of Brethyn Brith shows how to make a little extra special yam go a long way
58

Keeping Track
never get lost in your work again with these hints and accessory reviews
65

patterns

Lady's Suit
a long lean, slit skirt, a lightweight shirt and a brightly tucked waistcoat form a wonderful mix and match summer outfit — skirt and shirt for basic, waistcoat for standard gauge punchcard machines
14

Lady's Lace Patchwork Tunic
manually worked lace and Swiss darning form a delightfully patterned summer garment that could be made on any machine
41

Lady's Top
combines fine cottons, toning colours and texture to be worked on Passap/Pfaff machines
43

Man's Slipover
manual transferred ribs for diamond patterned slipover — written for standard gauge punchcard machines with ribber, but easily worked on other makes and models
50

Lady's Chunky Fair Isle Cardigan
hot colour combinations and chunky cotton for a garment that should keep the largest gauge machine busy this summer!
53

Baby Shawl
a beautiful lace christening shawl worked in simple sections, so that even a beginner could make it
61

regulars

Competition
win Brockwell Yarns
2

Editor's Letter
or how to think summer in a Force 8 gale!
5

Adapt-a-Pattern
a lace and cable combination for a delightful girl's cardigan
24

Stitch Pattern Library
bright summer colours and bold patterns for a hot look whatever the weather — with patterns and adaptations for every machine
31

Books, Bytes and Stitches
Val Slater encourages us to put our feet up and look at the latest books, patterns and software
46

Subscriptions
great offers to make sure you never miss an issue
57

The Machine Knitter's Diary
summer courses, special events and club details
63

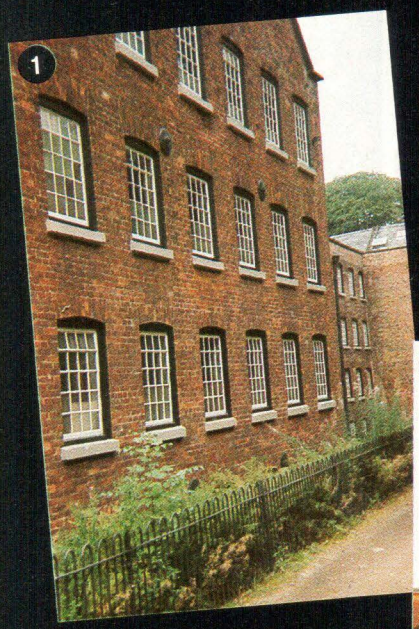
Winning Review
who were the lucky winners so far this year?
63

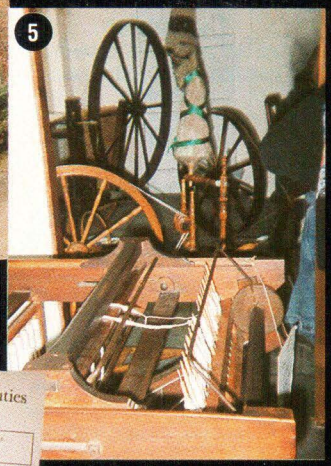
Back Issues
catch up with anything you've missed
64

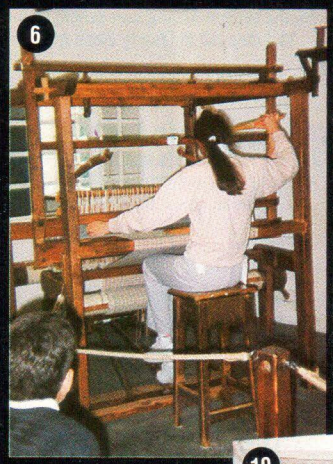
Machine Knit Today is published by Litharne Ltd, and printed by Acorn Web Offset Ltd. Distributed by Comag, Tavistock Road, West Drayton, Middx (telephone West Drayton 444055). All information, prices and patterns in this issue of Machine Knit Today have been carefully checked but, whilst all the material has been written in good faith, the publisher and his staff are unable to accept any responsibilities whatsoever and by whosoever caused. Whilst all care is taken, no responsibility can be accepted for the safe return of manuscripts, designs, garments and photographs etc. Any rates etc. were correct at the time of going to press. Colour reproduction of garments is as accurate as printing will allow. This statement does not constitute any part of an offer or contract. All advertisements contained in this magazine have been accepted on the understanding that any description of goods, services etc are accurate and true. Whilst every effort is made to ensure that information given is correct and reliable, no responsibility can be accepted by the publisher nor any person in its employment nor any guarantee given in the case of any dispute or claim. Any goods or services supplied under any of the advertisements published are not the responsibility of Machine Knit Today. We will, however, investigate any complaints. No recommendation on the part of the publisher is to be implied. It is advisable to check prices at the time of ordering goods etc. All rights reserved. No part of this magazine may be reproduced or utilised in any form by any means, mechanical or electronic, including photocopying, recording, or by any storage and retrieval system, without the prior permission of the publisher. Litharne Ltd copyright © 1994.

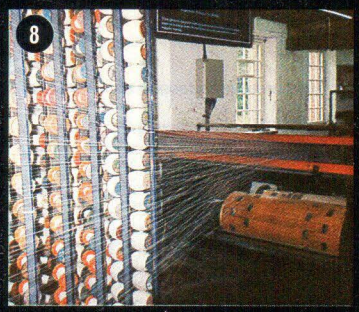
BUSMAN'S

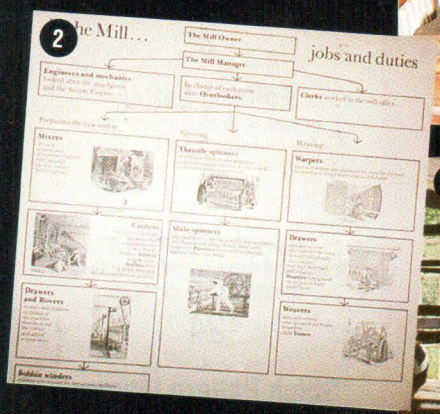
This month, Penny Wright-Thompson has a day out at Quarry Bank Mill

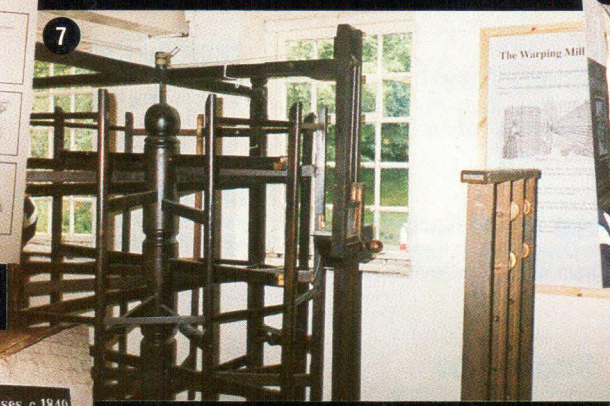


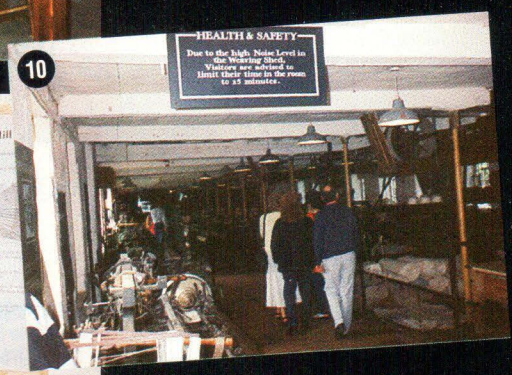


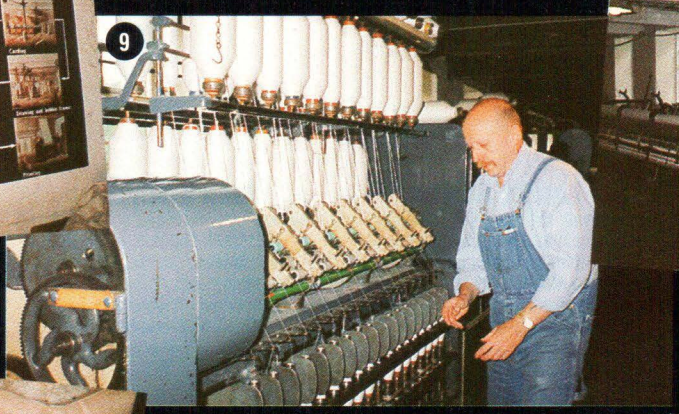


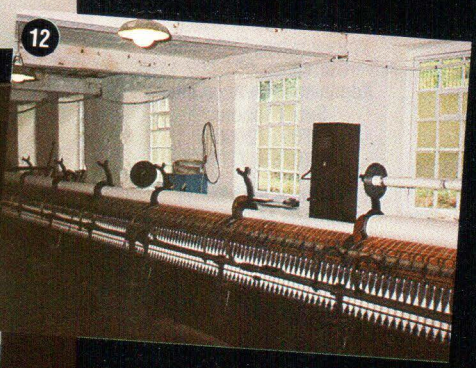


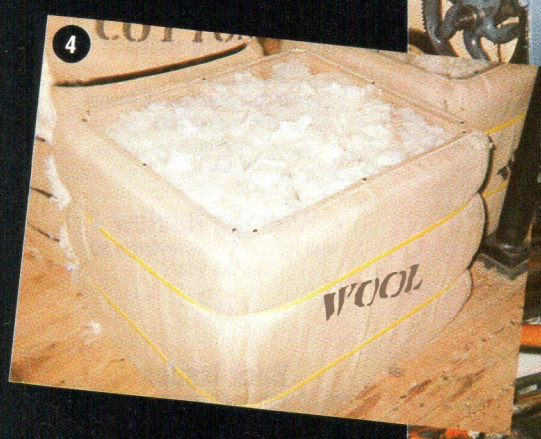


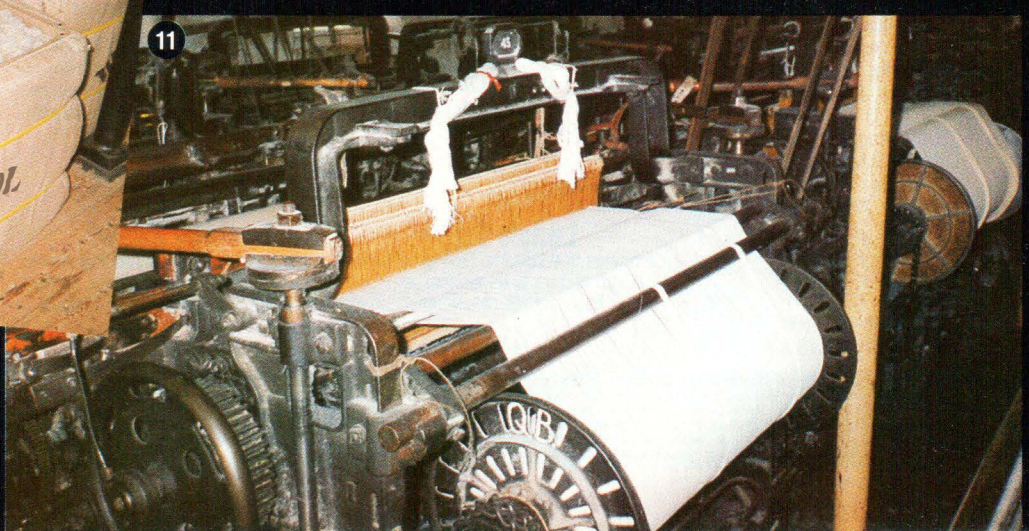












HOLIDAY

Quarry Bank Mill is situated in the Styal Country Park in Cheshire, not too far from Manchester airport, but a world away in technology. The mill (Picture 1) was built in 1784 in the standard style of English textile mills. Whilst its original purpose related to cotton weaving — west of the Pennines cotton; east of the Pennines wool — the basic preparation of both yarns for the textile industry was very similar, and the mill today reflects the whole textile industry.

REASONS (IF NEEDED!) TO VISIT

This is the ideal place to come if you fancy a break from your own knitting production, or have knitter's block, or are on holiday in the area — but thinking of work you would be doing if you were at home.

OF OLDEN DAYS

The Greg family who owned and ran the mill were very philanthropic, and similar to other large factory owners of that time, had their workers' interests and well-being very much in mind. They had a large apprentices' lodging house and an estate of homes for their workers, whose rent was deducted — from 1s to 2s 3d. per week — from their wages.

UPDATE ON FIBRES

To bring visitors up to date with natural and man-made fibres there is an interesting display with samples of fibres which are undrawn or combed, just fluffy balls, and you have to decide which is the natural fibre and which has been produced through modern technology — fascinating.

Two interesting displays (Pictures 2 and 3) show the structure of the workforce around 1800, and how the process evolved around 1840. There are also bales of wool (Picture 4), cotton and acrylic for you to pull little bits out and feel the texture.

MACHINERY THROUGH THE AGES

A display of spinning machines shows how the factory system progressed from the single spinning wheel to large, still manually operated machines that spun several fibres at the same time (Picture 5). There is a demonstration of an early weaving loom with hand thrown shuttles, being operated for visitors to see how the eighteenth century weavers operated (as in Picture 6). It certainly makes you appreciate the mobility and portability of twentieth century knitting machines! The warping mill however, is amazing, from the manually operated machines of the early days (Picture 7) to the automated model used at the height of this mill's productive lifetime (Picture 8). This machine is set up for visitors to see how a complex procedure can be simplified.

The beauty of Quarry Mill is that most of the displays are original equipment from the mill's heyday and many are in full working order. From 12.30pm each day the water mill springs into action, now turbine driven, but still awesome. There are also on-going demonstrations with the major equipment actually running so that people can see how textile production was carried out 150 years ago (Pictures 9, 11 and 12).

ARCHITECTURE, NOISE AND LIGHT!

Notice from Picture 10, the comparatively low ceiling to this long work room and the tight fit of the machinery. The modern day Health and Safety warning only emphasises the workaday hazards of the eighteenth and nineteenth centuries because when the machines went into action the noise was ear splitting, the windows were poor for allowing in light, the work spaces were cramped and the low ceiling increased the noise magnification and reduced the light.

I found the mill an amazing insight into the early history of our industry. It has been faithfully preserved and gives a classic insight into the weavers of the past. My lounge work area is quite palatial compared to this!

VISITOR DETAILS AND FACILITIES

The mill is open from 11am to 6pm all year (except Christmas) and it costs £3.50 per adult — although there is a family ticket for £11.75. As usual, my family lazed in the sun in the parklands whilst I explored. The mill is not suited to disabled visitors as there are numerous steps from the car park or a long winding path to the mill. The exhibition itself covers several sections of the building's four floors with many narrow stairways and many steps up and down on one level, as the full length of one section met another. It is well designed for visitors however, with excellent facilities, including a restaurant and a café, depending on how refreshed you need to be after your exploring. A leisurely tour in your own time would take around two hours, but it is possible to have guided tours and even have a go at some things. It certainly puts modern day methods into perspective and makes me glad I'm a twentieth century knitter!

EDITOR'S LETTER

Haven't things changed in the last few years? At one time you had to look really hard for summer yarns; cotton was available, but only after a lot of searching and the colour selection was nothing to get very excited about. Now — we have a vast choice in pure cottons and an equally delightful selection in cotton-look synthetics and the colour range is tremendous. Cotton colours seem much more vibrant and clear than other yarns and as you can see from our cover cardigan (a chunky knit — keep all your machines on stand-by this year!) look hot enough to keep temperatures up even if the weather doesn't co-operate. In fact, that's the theme for this issue, hot looks that don't totally depend on the weather!

HOT DESIGNS

The release stitch top (for E6000 machines) looks hot, but will keep you cool, with its openwork structure. Want to co-ordinate your holiday wardrobe? — you'll be off to a good start with our three-piece suit — the skirt and shirt are quick easy makes that a beginner could do and the multi-coloured tuck stitch waistcoat adds a little extra pizzazz whether worn with the suit or over a T-shirt. A cool and pretty look is provided by a check lace and embroidered tunic — all the lace is worked by hand transfer, so this garment could be knitted on any machine. We've not forgotten the menfolk either — with a manually transferred rib patterned slipover that you can knit in hot bright, or quieter colours as preferred. If you have a new addition to the family, then our christening shawl would make a delightful gift. It also served as an inspiration for another feature — this month's 'Step by Step'. We show you how to work the faggotted seams that join the shawl pieces together and give some machine made alternatives (with ideas for their use on other items).

NEW SERIES

We have some new series starting this month — Wendy Damon's 'Computer Styling' is all about using software to design your own garment shapes and styles. Maggie Dyke is back with 'Simply Silver' — she'll be helping you make the most of your lace patterns this summer. We're happy to say we have finally persuaded Ann Brown of Posh Frocks to share some of her special techniques with us — see 'Elegant Wrapping' for decorative techniques any knitter can use.

DON'T MISS

The competition — there's £300 worth of Brockwell yarns to be won! This month's 'Stitch Pattern Library' is bursting with hot colours and bold designs for all makes and models of machines (lots of ideas for using the competition prize here!). 'Button Art' — Sue Smith shows you how to make buttons with special summer designs. The 'Designer Look' combines textures and colourings for more fascinating fabrics from Ruth Lee. 'Spin a Speckled Yarn' has lots of techniques and ideas for making a little luxury go a long way.

AND THERE'S MORE... Know any gardeners with a 'Special Occasion' coming up? — then check out Betty Barnden's sampler and alternative suggestions. Need a summer cardigan for a big or little girl? — look at our pretty trim idea in 'Adapt-a-Pattern'. Want to improve your Fair Isle knitting? — Linda Jackson explains how to organise your knitting habits for efficiency in 'Fair Isle Facts'. Need a day out? — there's another suggestion for you in 'Busman's Holiday'. Fancy a quiet read? — Val Slater has news of the latest offerings in 'Books, Bytes and Stitches'. Always being interrupted? — 'Keeping Track' has suggestions for keeping your place in knitting or making up.

With still more to read, try and do I'd best let you get on with it — I'm off to slip into something suitable to prepare the July issue...

Happy knitting,

Carol

Choice of electric or hand operated models.

AVAILABLE FROM ALL GOOD MACHINE KNITTING CENTRES OR DIRECT FROM:

Hague Linking Machines, Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031

Original Knitwear Designs for Autumn — Winter 1994/95

We are now commissioning designs for our Autumn — Winter 1994/95 publications.

An interesting use of colour and yarn, combined with new stitch patterns or techniques should be expressed in each design idea.

Please submit sketches and swatches to Jackie Demuth, Technical Editor, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS

MACHINE KNIT TODAY

MACHINE KNITTING NEWS

For further details, please telephone 0789 773850

FAIR ISLE

Linda Jackson of Artika Designs looks at knitting routines this month

Although Fair Isle knitting is a supreme example of how the knitting machine can create a fabric in a mere fraction of the time needed to work a Fair Isle by hand, it does require more attention than stocking stitch, especially if you are changing colours, and a moment of inattention can sometimes lead to a long time spent unravelling and correcting. Professional knitters need to produce top quality garments at a reasonable speed, so they usually have their own routines but whatever your knitting interest, it is worth taking a few steps to streamline your knitting routine.

Since no-one is immune to these moments of inattention, the best way of avoiding mistakes is to leave the minimum number of things to chance, in particular to establish a routine for certain parts of the process and always stick to it so that it becomes a habit. This way, even if you are interrupted, you will blindly follow your own routine when you return, and override your poor beleaguered brain which might be half occupied with other concerns. Secondly, you can create visual aids to provide instant back-up as you work.

Here are some ideas for facilitating Fair Isle knitting especially at the pressure points where you are most likely to go wrong such as when you begin Fair Isle knitting on a garment piece, and when you change colour. I use a Brother 950i (electronic) and 260 (punchcard).

NEEDLE SELECTION

Pre-selecting needles (on machines with the pre-select mechanism) I usually use a colour changer so I like all my changes to be on the left. With this sequence you will start to knit from row 1 of a stitch pattern with the carriage on the left. There are three slightly different ways of using it. I have set them out separately below, just to avoid confusion. Use the first if you are knitting at least two rows of stocking stitch before starting Fair Isle knitting, use the second if you are starting without these two stocking stitch rows, and the third if you are starting up again after unravelling because of a mistake.

METHOD 1

1 Carriage at left. Set punchcard or electronic row number for the row before the one you want to knit. If you are starting on the first row of the pattern you select the last row of the stitch pattern (let's say row 24). Do not lock card on punchcard machines — this method avoids the ominous vertical stripes that signify that you have forgotten to unlock the card later on.

2 Set machine to select needles for Fair Isle but to continue actually knitting single colour work. (Set carriage to pattern knitting, but don't press Fair Isle button).

3 Knit two rows stocking stitch with main or welt colour at Fair Isle tension minus 2. Needles will select for rows 24 and 1.

4 (Carriage at left again, needles selected for row 1). Thread up Fair Isle yarns, push Fair Isle button and select Fair Isle tension.

METHOD 2

Carriage at left (pre-selection is done without knitting at the same time).

1 Set punchcard or electronic row number for the row before the one you want to knit. If you are starting on the first row of the pattern you select the last row of the stitch pattern (let's say row 24). Do not lock card on punchcard machines.

2 Set machine to select needles for Fair Isle but NOT TO KNIT. Set carriage to pattern knitting, and PRESS PART BUTTONS)

3 Bring carriage from left to right. Needles will select for row 24.

4 PUSH ALL SELECTED NEEDLES IN. This is crucial. If you don't do it, all the stitches will fall off the selected needles when you bring the carriage back.

5 Bring carriage from right to left. Needles will select for row 1.

6 (Carriage at left again, needles selected for row 1). Thread up Fair Isle yarns, push Fair Isle button and select Fair Isle tension.

METHOD 3

To be used when pre-selecting needles again after correcting a mistake — pre-selection is done without knitting at the same time, and used as a check. This technique has saved me from further disaster on numerous occasions. Your yarn ends must be on the left, so unravel another row if necessary to achieve this.

1 Set punchcard or electronic row number for the row before the one you want to knit. If you are starting on the

FACTS

first row of the pattern you select the last row of the stitch pattern (let's say row 24). Do not lock card on punchcard machines.

2 Set machine to select needles for Fair Isle but NOT TO KNIT. (Set carriage to pattern knitting, and PRESS PART BUTTONS)

3 Bring carriage from left to right. Needles will select for row 24.

4 Check knitting: the stitches in the last row knitted should correspond exactly to the pattern of selected needles now. If they don't this is what might be wrong:

— (if the pattern is consistently different) you have selected the wrong row to start knitting from.

— (if the pattern mismatch is inconsistent) you have replaced some stitches on the wrong needles

OR

— some stitches have unravelled below the row you want to knit, and you have picked up from a previous row.

5 Correct mistakes — either start process again with a different row number, or correct minor mistakes so that the last row matches the selected needle pattern exactly.

6 PUSH ALL SELECTED NEEDLES IN. This is crucial. If you don't do it, all the stitches will fall off the selected needles when you bring the carriage back.

7 Bring carriage from right to left. Needles will select for row 1.

8 (Carriage at left again, needles selected for row 1). Thread up Fair Isle yarns, push Fair Isle button and select Fair Isle tension.

PREPARING THE MACHINE

Once the needles are selected, there are three further steps you always have to follow before you start to knit, and if you forget any of them you will regret it. It's quite a good idea to have a post-it note stuck somewhere where you have to see it (such as on your carriage) when preparing to knit Fair Isle, something like this: (omit no. 1 if your machine selects as it knits).

1 Select needles.
2 Thread yarns.
3 Select Fair Isle knitting.
4 Adjust tension.

COLOUR CHANGING

This is another area where it is easy to make a mistake. Later in the series, I will write about what to do when you have made a mistake. Here are some ideas to help avoid them in the first place by avoiding the need to hold all the information in the forefront of your mind while other things are going on. You won't need all of these suggestions, so choose those which work best for you.

1 Punchcard machines

Buy some of the very smallest coloured sticky dots from a stationery shop and use them as a colour-related visual aid. Choose a dot in a colour which reminds you of each colour you will change to and stick them on the punchcard as follows, being careful not to cover up any holes:

Stick an appropriately coloured dot on the card somewhere along the row which shows above the card reading slot when you are about to knit row 1. If you have the printed punchcards for your machine the number 1 will be marked here. (Which row this is will depend on the machine you have.) Repeat this for each row where you will be changing colour. If you are not sure, check by knitting a small swatch. A coloured dot should appear above the slot every time you need to change to that colour. This way you can look at your card at any time and see at a glance where you are in the colour changing sequence.

2 Electronics with mylar sheets

If you use mylar sheets, make sure the sheet has been correctly read into the machine, and then make a small non-permanent mark at the side of the sheet (outside the pattern area) in a related colour in a similar manner.

3 Discs

If you are reading from a disc, keep a printout of the pattern pinned up next to you showing appropriate coloured marks on the colour change rows.

4 All

Make a list of the row numbers where colour changes take place and display them next to you. If possible (if the pattern is not too long) study the list and try and memorise the numbers so that when you reach one of them a warning bell goes off and you check your pattern to see which colour is called for.

Next month, I will be focusing on techniques for Fair Isle knitting which aid garment construction.

Texere Yarns

User friendly yarns for hand and machine knitting, hand loom weaving also tapestry and embroidery

Visit the Mill!

10,000 square feet full of yarn, yarn, yarn!!

Monday-Friday 9am-5pm
Coaches and weekends
phone first please

Texere Yarns
College Mill,
Barkerend Road,
Bradford BD3 9AQ
England
Phone: 0274 722191
Fax: 0274 393500

Celandine

For beautiful yarns in wools, silks, cotton and many unusual blends and shades

For details send £1.50 to:
CELANDINE LIMITED (MKT),
44 KIRKGATE, OTLEY,
WEST YORKSHIRE LS21 3HJ

Access and Visa accepted
Tel: 0943 466640

ELEGANT WRAPPING

Ann Brown of Posh Frocks shares her wrapping techniques for an elegant look

I have used 'e' wrapping for many years on my design work giving my Posh Frocks easy elegant detail. Over the next few months I hope to share with you some of my decorative techniques with 'e' wrapping.

BASIC FACTS

First and foremost the technique can be done on any machine, there is a slight exception with the Passap/Pfaff machines but I have found a method which gives a similar look, which I will discuss later on.

1. 'e' wrapping does not use the carriage.
2. Wrapping can start anywhere on your work at the beginning or middle of a row — stop halfway across — the choice is yours.
3. It does not alter the sizing of your garment, so can be placed on old favourite patterns to make a change.
4. But it does appear ONLY on the purl side of the work. The side that faces you as you work.
5. The yarn used for wrapping can be of any thickness and hand fed from your lap or the floor. There is no need to thread through the mast.

YARN STYLES AND CHOICES

The yarn needs to be interesting. There is no point in using 4 ply Acrylic as this type of yarn looks like string. Go along to your local hand knitting shop and search through their oddment bins as you only need one 50g ball to decorate a top. Find something with viscose or mohair or a ribbon or maybe chenille. Failing that, search through those overfull yarn shelves at home and mix say a strand of chenille/two strands of glitter (different colours)/4 ply mohair together, or a strand of Grigna/strand of ribbon. Just stand the different yarns on the floor and run them together... you can 'e' wrap sequins threaded on polyester sewing thread! Try different colours together, go and have a look at your yarn stock... do you dare?

The swatches shown in this article are wrapped with a contrast ribbon, this was used so they would show up well. Ideally, I prefer matching viscose ribbon as the shine of the self-colour ribbon brings life to the garment. Ribbon is a hand knitting yarn and readily available at large wool shops or knitting exhibitions. (See end of article for further ribbon details).

TECHNIQUE

Cast on with your main yarn (it does not matter what yarn), in the photos I have used Hobby and Silky together. Stop at the point where you want the wrapping. With the 1x1 pusher from your machine pack bring forward alternate needles to hold (as far out as they will go). It is good practice to start with the first needle left.

Take your wrapping yarn from the floor or your lap, pull off a free length (do not cut, just have some free flowing yarn) and wrap these needles as you would for casting on. Wrap the needles in hold position in the shape of an 'e'... see Figures 1 and 2. Try not to pull the yarn too tight as this will make it difficult to knit off.

Wrap across the bed or to the needle you require. Drop the yarn, do not cut unless the wrapping yarn is no longer required.

Knit one or two rows with the carriage at main tension with hold cancelled so the needles knit in.

ACCENTS AND TENSIONS

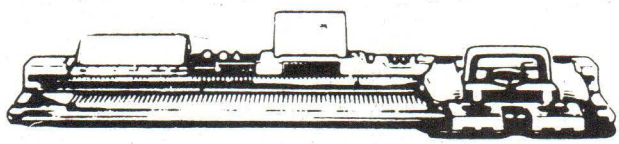
If you are using the wrapping to accentuate a joining of two pieces together you will only want one row of knitting after the wrap. This should easily knit at main tension, if you have

BSK

The Professionals

LOWEST PRICES GUARANTEED

BSK



Buy the BSK Way
FREE PATTERN BOOK COLLECTION
with
EVERY NEW MACHINE
OVER 50 RANGES of BRANDED YARNS in STOCK
all at LOW! LOW! PRICES
GREAT VALUE — GREAT SERVICE

BROTHER • KNITMASTER • TOYOTA • SILVER REED • PASSAP • BOND
Credit plan — Written details on request PLUS our UNIQUE MONEY BACK GUARANTEE

Telephone (0234) 217096

• MAIL ORDER DEPARTMENT •

WORLDWIDE MAIL ORDER — FREE DELIVERY AND INSURANCE ON MACHINES ANYWHERE IN BRITAIN

Machines - Accessories - Pattern Books - Spares - plus
THE BIGGEST RANGE of YARNS ANYWHERE

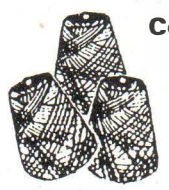
FREE SUPERSAVER CATALOGUE
send for YOUR copy NOW!

Come to see us at our showrooms at:
58 Bromham Road, Bedford MK40 2QG

• KNITTING CLUBS WELCOME •

FOR FREE CATALOGUE TELEPHONE (0234) 217096

SAVE £££s WITH AN EXCLUSIVE BSK ACCOUNT CARD

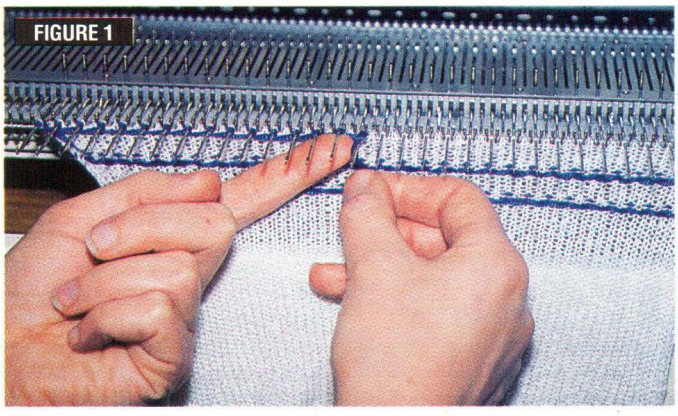


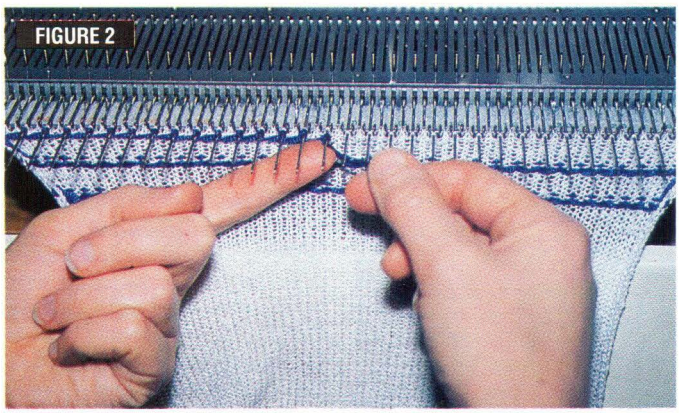
Costs YOU nothing — NO yearly FEE

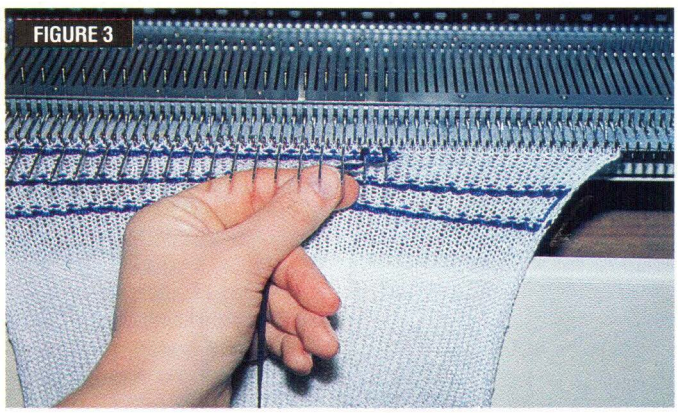
SPECIAL OFFERS
throughout the year including
ADDITIONAL DISCOUNTS on yarns
ASK for DETAILS NOW

SAVE POUNDS
on YARNS
ARGYLL • BRAMWELL
BK • CRAFT • DB
FORSELL • YEOMAN
and TRUMATCH

Send to: BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE







problems the cause may lie in the fact that you have wrapped too tight. If you continue to have problems once you are wrapping looser, try closing all the latches of the wrapping needles with a piece of paper pulled forward over the needles, or increasing your main tension by one whole number for the first row only after the wrap. Use this as a last resort as it is so easy to forget and merrily knit about 10 rows before you realise you are at the wrong tension.

MULTIPLE WRAP ROWS

I suggest knitting two rows with main yarn after a wrap. If you want two rows of wrapping on top of each other, if only one row is knitted before the second wrap, it makes knitting off the second row of wrapping very stiff and can make a hard ridge in your knitting.

To wrap a second row, bring out alternate needles again with the 1x1 pusher. These can be the same alternate needle, or alternate 'alternate' needle... the other one to which you have just wrapped two rows before. The easiest method is start with the second needle in from the left. Please note the effect is different depending on which needle you decide to wrap. The method of wrapping is the same but backwards, see Figure 3. The 'tail' of the 'e' should always lie under the needles. If you turn the wrap and work in reverse the tail lies over the needles and on knitting the latches jam and catch in the wrapping yarn. Knit across all needles for the number of rows required.

PASSAP/PFAFF

Try the following method. Use double 'e' wrap on the back bed as follows. Drop front bed. Take lock to the left or right threaded with main yarn. Take a free length of the wrapping yarn. Bring the end two needles out and 'e' wrap the first needle (wrapping in the shape and direction of an 'e' starting at the bottom of the 'e', as described above). Hold the yarn.

Wrap (yarn round) the second needle then back into the latch of the first needle and knit the first needle back to working position. You have knitted off the main yarn and the wrap on the first needle.

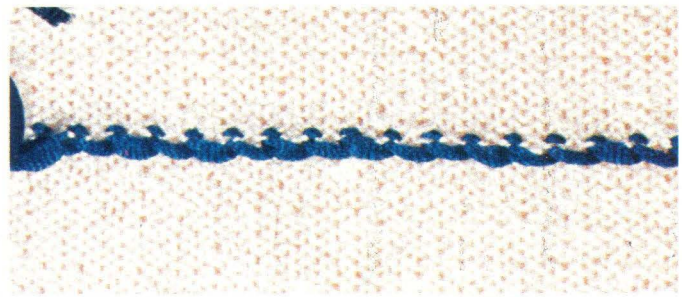
Repeat across bed until all sts wrapped as required.

Black strippers, N on back lock, slowly knit across.

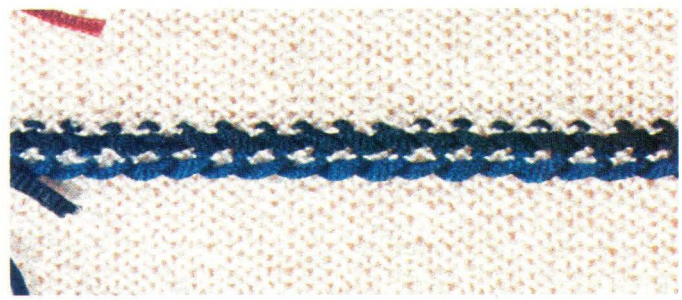
I have included some swatches for you to see the look of the different types of wrapping as detailed above. Next month I will show you how you can use the wrapping technique to add interest and design to your knitting

RIBBON DETAILS

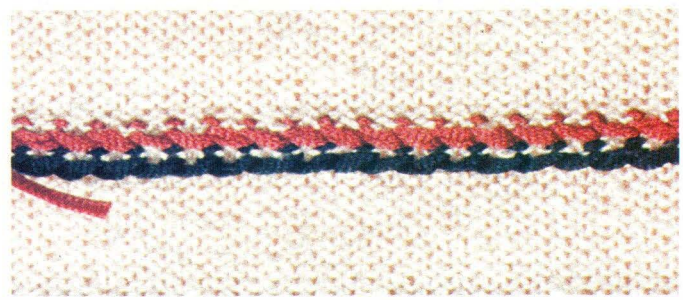
I stock and use Citadelle on 50g cones at £3.99 and Yeoman have now the same ribbon called Citadella on 50g cones at £2.50 but only in 10 colours. I do offer a Mail Order Service on both ribbons, p&p is 60p for one cone, 85p for two or more (sorry no shade cards, send in yarn to be matched). My address is 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB.



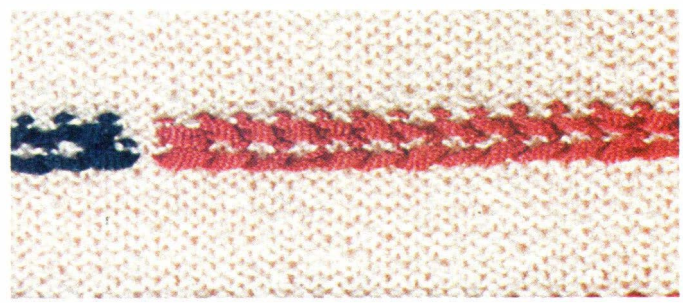
1 Royal single alternate wrap



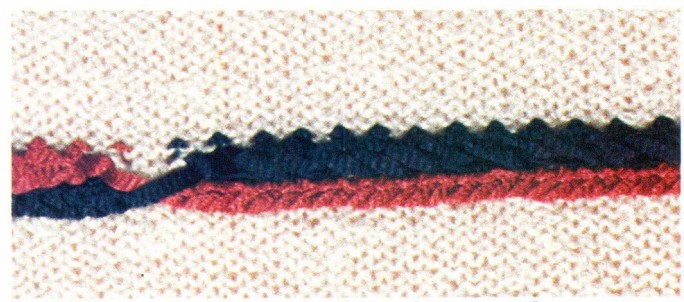
2 Royal and Navy double wrap with two rows in between on alternate needles



3 Navy and Fuchsia double wrap with two rows in between on the same alternate needles



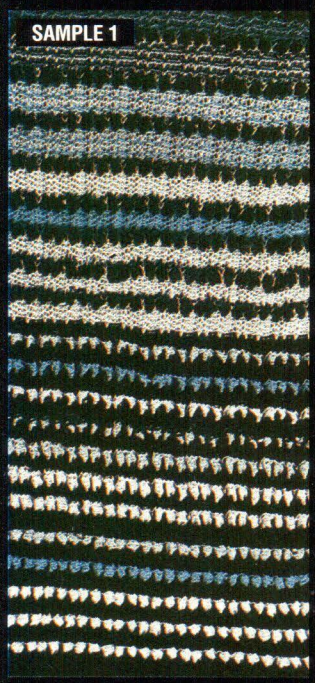
4 Navy on different alternate needles, Fuchsia on same alternate needles

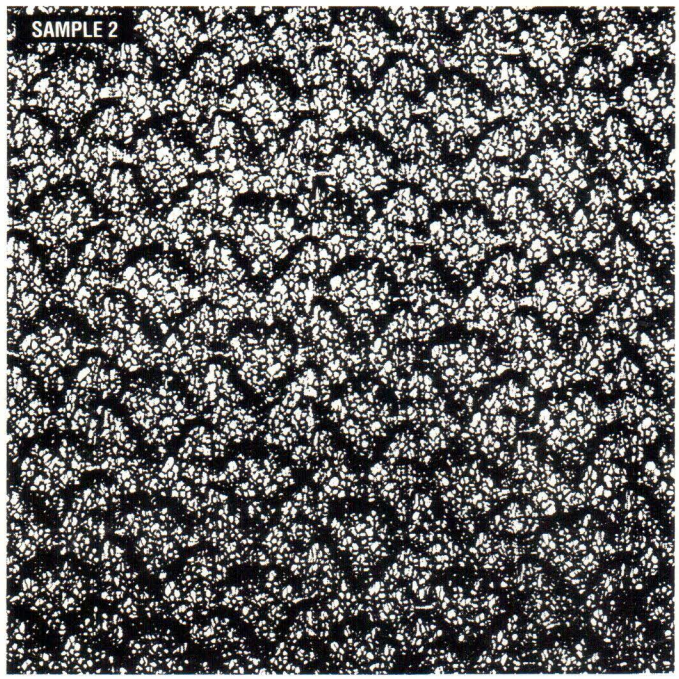


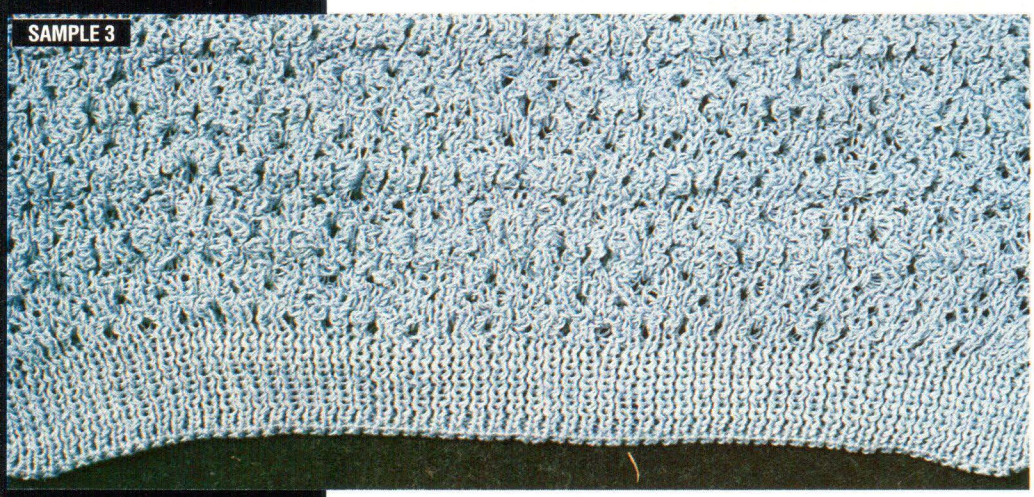
5 Passap/Pfaff, first row Navy and Pink on every needle, second row on alternate needles. Swatch knitted in Hobby and Silky using Yeoman Citadella

Ruth Lee combines patterning techniques across both beds for a variety of new fabrics which have form and texture

THE Designer LOOK


SAMPLE 1


SAMPLE 2


SAMPLE 3

SAMPLE 4

SAMPLE 5

In my article last month I explored various ways of using single and double bed tuck stitch patterns to create lightweight, textured fabrics. Many of the accompanying samples were knitted in strongly contrasting shades of colour, some of which also combined thick and thin yarns within the same design.

In this issue, the focus shifts to more complex stitch structures, where tucking takes place on both the front and back beds of the machine. The colour palette is more restrained and tonally closer than the previous examples to emphasise the intricacies of the stitch patterns.

The final examples in this all too brief a survey of tuck stitch are included to demonstrate a somewhat neglected working method, and one which allows the knitter to produce openwork designs similar in appearance to hand crochet. My swatches were knitted manually on the Pfaff and seem to echo something of the mood for lacy transparent knits as seen on the catwalks this spring. You might want to try developing this particular technique in combination with some of the tuck rib patterns suggested in the previous issue.

My first example combines the manual and automatic patterning facilities of the E6000 and is knitted in a mixture of thick and thin cotton yarns available from Brockwell (as are most of the yarns used for sampling in this issue). Bands of plain knitting combine with tuck stitch textures to give both smooth and rough surfaces within the same swatch.

SAMPLE 1 — E6000 COMBINATION PATTERNING

THICK AND THIN YARNS COMBINED, TUCK ON FRONT AND BACK BEDS

Col A: French navy mix.
Col B: 1 strand powder blue mercerised cotton.
Col C: As B but white.
Col D: 1 strand blue plain cotton.

1 Commence with full needle rib (FNR).

2 Align pushers and needles as shown in Diagram 1.

Section A: N/N SS 4/4 K6 rows A. AX/N K10 rows using B, C or D at SS 3/3. Repeat as required.

Section B: Switch on electronic console, Knit technique 105, half fisherman's rib. Pushers up on FB under all needles in WP, console will indicate lock setting N/KX. I used AX/KX and N/N on alternating bands of pattern, for example: Lock setting N/N K6 rows SS 4/4 using A. AX/KX SS 3/3 K10 rows using B, C or D.

Section C: N/KX SS 4/4 K6 rows using

A. AX/KX SS 4/4 K2 rows A. SS 3/3 using B, C or D, K8 rows. Repeat as required.
Section D: N/KX K2 rows SS 4/4 using B, C or D. N/KX SS 3/3 K6 rows using B, C or D. AX/KX SS 4/4 K 6 rows using A. Repeat as required.
Section E: N/KX SS 4/4 K2 rows using B, C or D. N/KX SS 3/3 K10 rows using B, C or D alternating every 2 rows. AX/KX SS 4/4 K6 rows using A. Repeat as required.
Sample 2 illustrates a selective tuck stitch worked entirely in a fine yarn giving a mesh-like appearance.

AUTOMATICALLY SELECTED TUCK STITCH

Samples 3, 4 and 5 on E6000.
These examples derive from Stitch Pattern B (page 13) and are knitted in tonally close colours to emphasise the stitch structure.

SAMPLE 3

1 Commence with full needle rib.
2 Program in Stitch Pattern B as drawn, Knit technique 140.
3 SS 3/3 Lock setting N/KX, orange strippers.
This example was knitted in one strand of pale blue mercerised cotton, combined with one strand of plain cotton.

SAMPLE 4

Alter direction of Stitch Pattern B (90 degrees clockwise) and knit in one strand of mercerised cotton, combined with one strand pale blue cotton at SS 3/3. Knit technique 140, orange strippers.

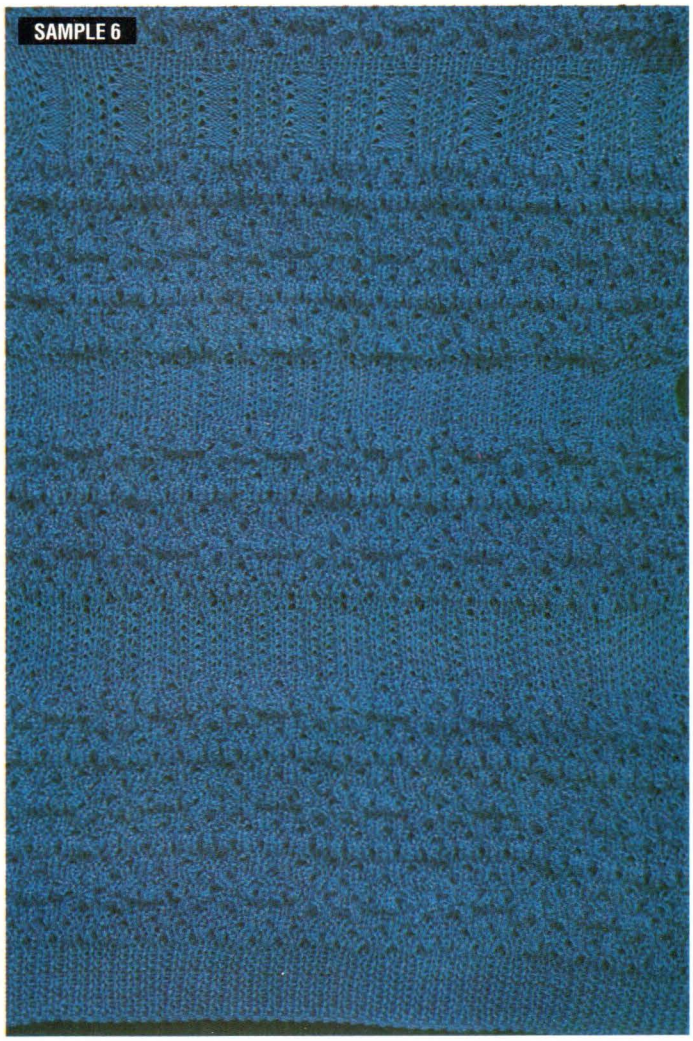


DIAGRAM 1

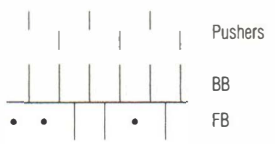


DIAGRAM 2

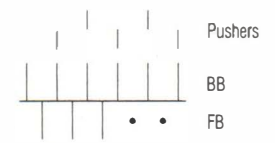


DIAGRAM 3

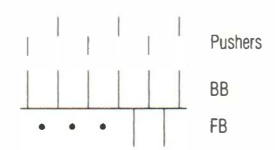
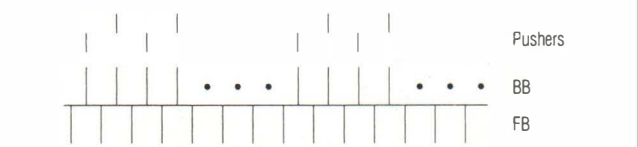


DIAGRAM 4



SAMPLE 5

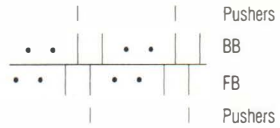
Worked as Sample 4, but knitted in a range of thick and thin dark blue cottons. Compare the clarity of the stitch structure against Samples 3 and 4. Sample 5 has a dark mysterious appearance, while Samples 3 and 4 clearly show the textured surface.
Choice of colours and yarns will depend on individual projects. What is right for one might be wrong for another and vice versa.

TUCK RIBS COMBINED WITH SELECTIVE TUCK PATTERNS

SAMPLE 6

This example was knitted in one strand crepe cotton (shade Sail Blue), combined with one strand mercerised cotton (shade Iris) using Stitch Pattern B in combination with manually operated tuck patterns.

DIAGRAM 5



Section A: Knit 100 rows of Pattern B, SS 3/3, Knit technique 140.
Section B: Transfer FB sts to BB as shown in Diagram 2. Remember to push redundant front bed pushers to behind the blocking rail.
Lock setting AX←/N SS 3/3, knit 20 rows.
Section C: Push FB pushers back into WP. Knit 2 rows N/N. SS 3/3 knit 60 rows of Stitch Pattern B.
Section D: Tuck rib as Section B, but with a different needle arrangement — see Diagram 3. SS 3/3 AX←/N knit 20 rows.
Section E: As section C.
Section F: Realign needles and pushers as shown in Diagram 4. Lock setting AX←/N, SS 3/3 knit 20 rows.

MOCK CROCHET E6000 (MANUAL)

The final three swatches are knitted on widely spaced needle arrangements with selective patterning on both beds, giving the appearance of openwork crochet. Samples 7 and 8 illustrate the highly divergent textures possible with

KAMALINI'S COMPREHENSIVE TUITION PROGRAMME

THE BEST LEARNING EXPERIENCE FOR ALL MACHINE KNITTERS

POSTAL PATTERN DESIGN COURSE: Offered in 13 monthly lessons, to teach the skills and techniques required to design and make patterns. You knit at least 12 garments and you have an option for a certificate at the end. Registrations for the spring term are open now. Course fee of £110 is payable in 4 instalments or a discount advance payment of £100 for full 13 months. **BE YOUR OWN DESIGNER, SEND FOR THE PROSPECTUS AND REGISTRATION FORM TODAY.**

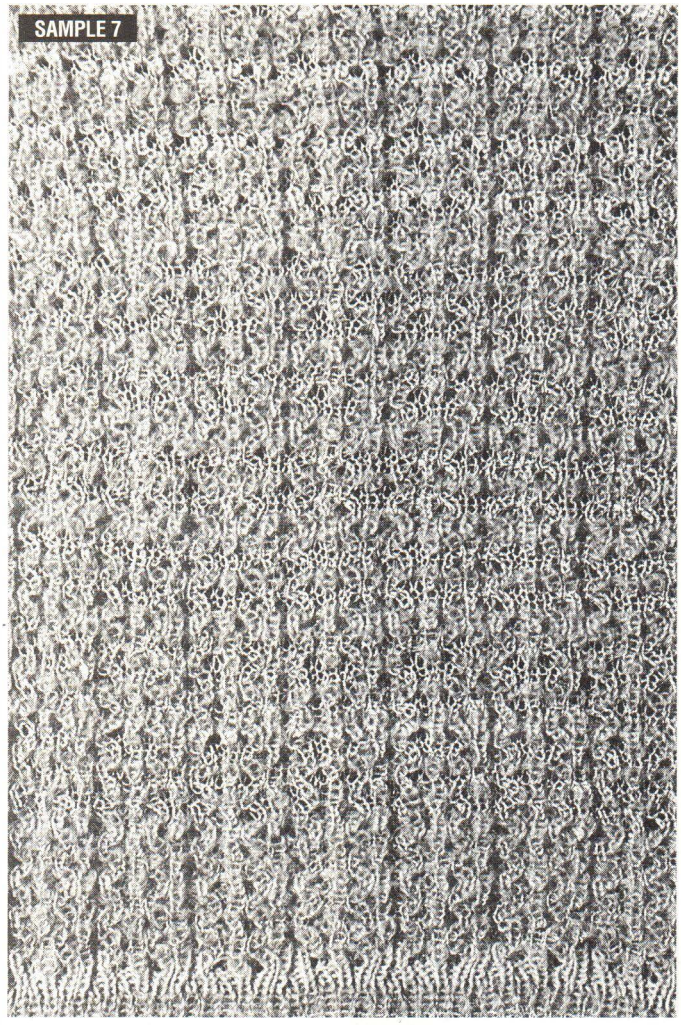
NEW: INDIVIDUAL PLANNED DAY: Spend a day knitting with us. Learn new techniques, try a new knitting machine or accessory.

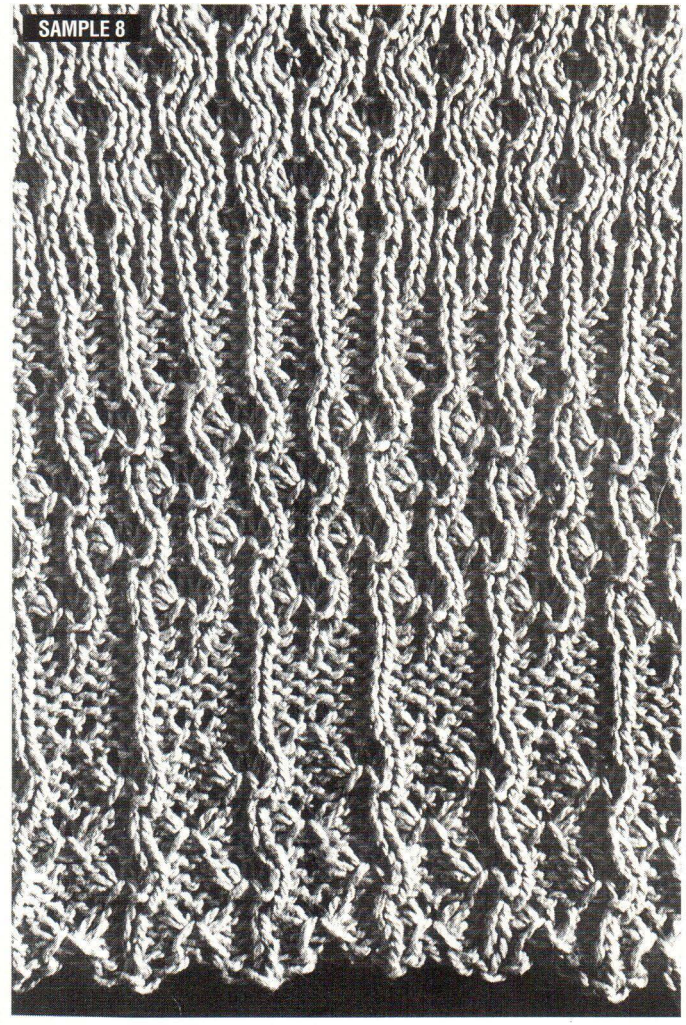
INSTRUCTIONAL VIDEO TAPES: Video tapes provide expert instructions when you want it, where you want it and as often as you need it. Kamalini's tapes are professionally produced with lots of close ups for easy viewing and live sound for pleasant listening. All tapes have supporting booklet with garment patterns.

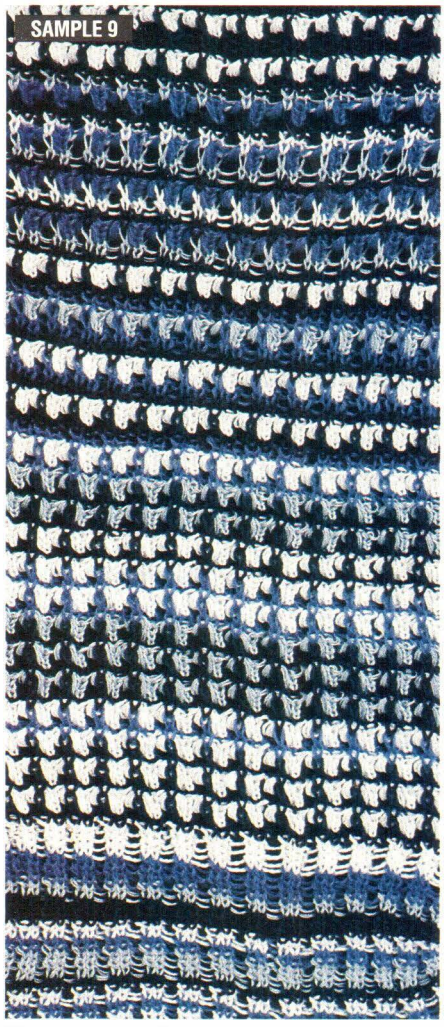
Titles now available:

1. START KNITTING ON THE BROTHER	for all Brother machines
2. START KNITTING ON THE KNITMASTER	for all Studio/Singer machines
3. START KNITTING ON THE TOYOTA	for all Toyota machine
4. HOLDING POSITION & PARTIAL KNITTING	for all Japanese machines
5. GARTER BAR AND WASTE KNITTING	for all Japanese machines
6. KNIT STEAM AND CUT	for all machines
7. UNDERSTANDING THE RIBBER	for all Brother ribbers
8. A CREATIVE APPROACH	for all Brother ribbers
9. FUN WITH COLOURS	for all Brother ribbers

Further information from:
MACHINE KNITTING & DESIGN CENTRE
High Cross House, High Cross, Aldenham, Watford, Herts WD2 8BN
Tel: 0923 859242 (24 hour answer service)
ACCESS VISA


SAMPLE 7


SAMPLE 8


SAMPLE 9

SAMPLE 10

such arrangements, whilst Sample 9 includes contrasting colour elements.

SAMPLE 9

Arrange needles and pushers as shown in Diagram 5. Pushers in non-working position are behind the blocking rail on the front bed. SS 4••/4••, knit 4 rows. Lock setting N/N knit 2 rows. Alternate light and dark colours.

SAMPLE 10

Knitting directions as for Sample 9.
Section A: Use needle and pusher arrangement as shown in Diagram 6.
Section B: Use needle and pusher arrangement as shown in Diagram 7.

DIAGRAM 6

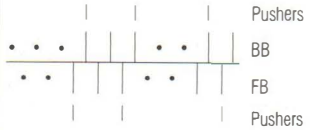
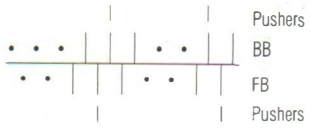


DIAGRAM 7



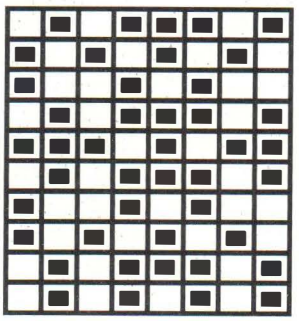
Sample 11 was worked in fine mohair using a selective tuck pattern — the fine yarn giving a mesh-like appearance — in next month's article I will be showing you how to develop a range of mesh type fabrics using the mock crochet technique as a starting point. We will also be exploring racked openwork pattern and simple release stitch designs.

YARN SUPPLIERS

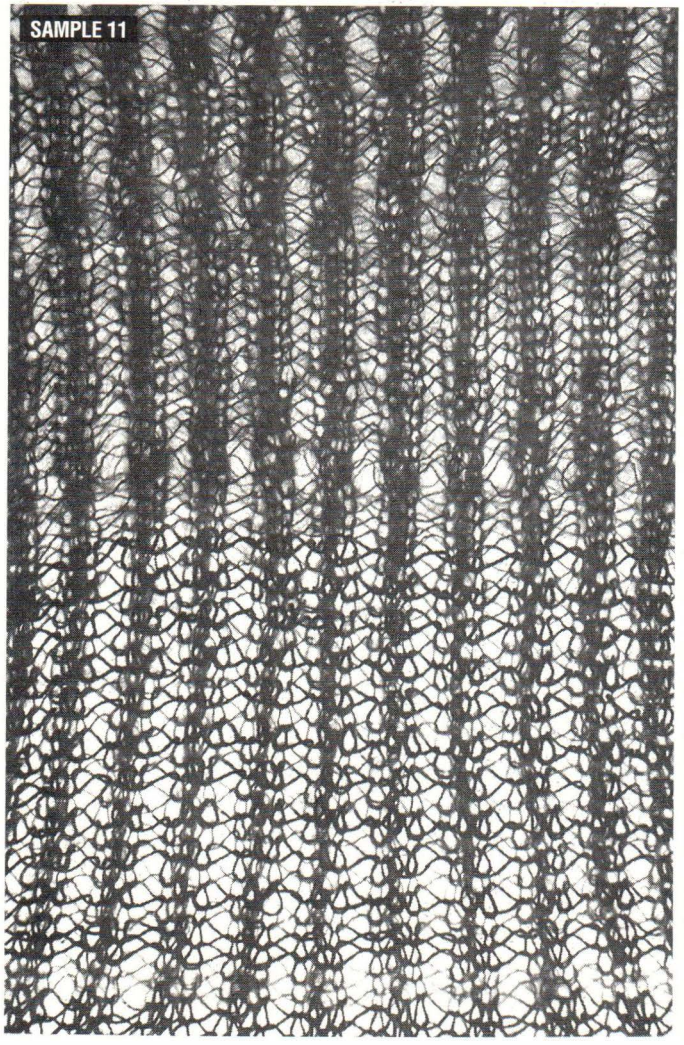
All the swatches knitted for this article used various combinations of fine cottons available from Brockwell Yarns, S & J (WY) Andrews Ltd, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ Tel. 0422 834343.

Photography of Samples 2, 7, 8 and 11 by Mike Pearce.

STITCH PATTERN B



SAMPLE 11



'NEW' SPRING YARNS AND COLOURS FROM YEOMAN

NEW FOR SPRING 'AURORA' 4 PLY (FINE) WOOL CREPE IN 15 GLORIOUS SHADES WITH A LUSTROUS FINISH

CHENILLE 4 PLY 5 NEW SPACE-DYED AND SOLID COLOURS

CITADELLA THE NEW VISCOSE TAPE KNITS AS A 4 PLY 9 'BRILLIANT' SHADES

NEW SHADES IN POODLE POODLE MOSAIC JACKY MOHAIR AND SPORT

SPORT 4 PLY SUPERSOFT WOOL 50/50 2 PLY WOOL/ACRYLIC POLO 2/30 MERINO WOOL

SILK WASHED AND UNWASHED

MANILA LAMÉ FOR EVENING WEAR

All available extensively throughout the UK at your local stockist or write for our mail order catalogue price £2.95 or telephone with credit card to:
YEOMAN YARNS LTD
36 Churchill Way, Fleckney, Leics LE8 0UD • Tel: (0533) 404464 • Fax: (0533) 402522
'In USA — call 1-800 Yarn-Ups'

THE ULTIMATE MONTHLY CROSS STITCH MAGAZINE FOR THE STITCHING ENTHUSIAST

BEAUTIFUL CROSS STITCH DESIGNS FOR YOU TO ENJOY

Needlework's Cross Stitch

is packed with exciting pictorial designs to please all tastes and to suit all abilities. Photographed in glorious colour throughout with easy-to-follow charts and simple-to-follow project and stitching guides, this is the magazine guaranteed to get you 'hooked'.

ON SALE NOW
Great value at ONLY £2.50

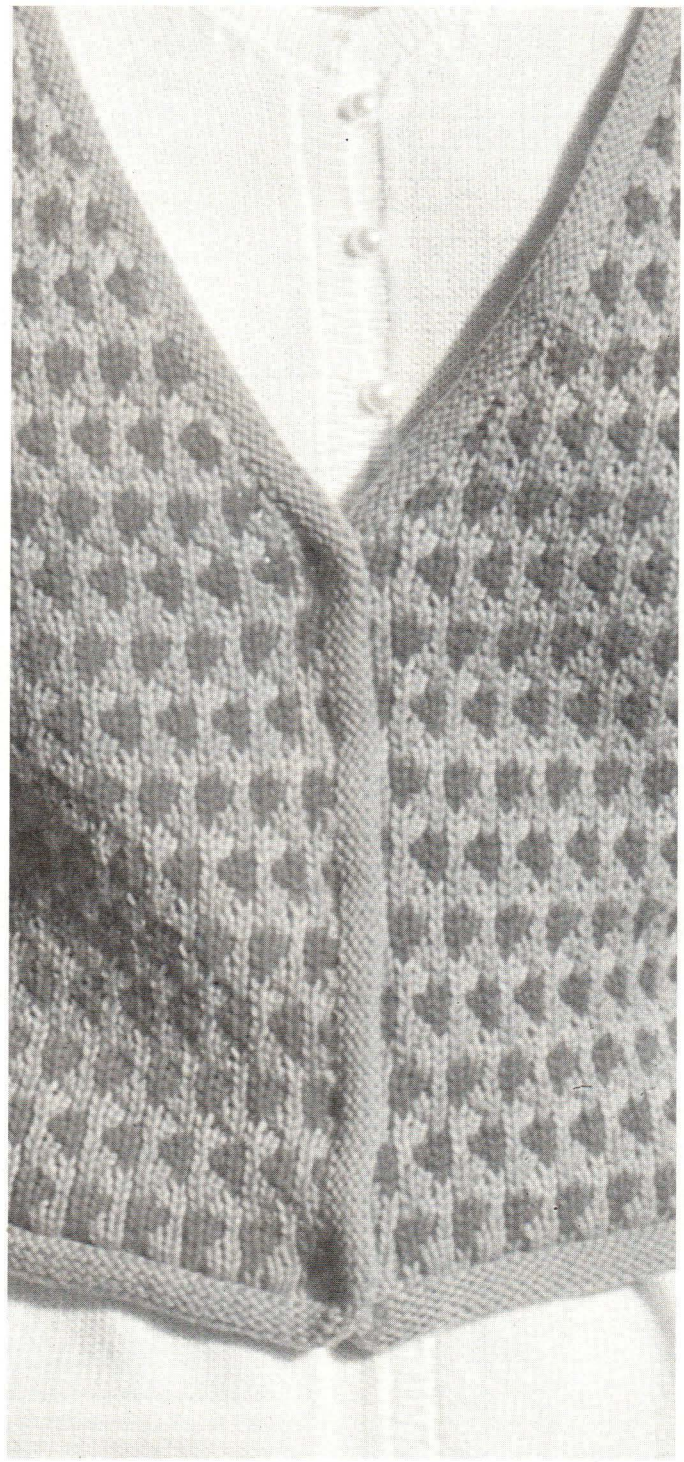
ORDER FROM YOUR NEWSAGENT OR DIRECT FROM LITHARNE LTD 0789 720604

Lady's Three Piece Mix and Match Suit

skirt, shirt and tuck stitch waistcoat

Illustrated on page 17

MACHINES: *These instructions are written for standard gauge punchcard machines*
YARN: *Simply Shetland 3/14s Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Clematis (MC) for Skirt; White (MC) for Shirt; Fiesta (MC), Mango (A) and Carnation (B) for Waistcoat*
STOCKISTS: *This yarn is available via mail order from Simply Shetland, 9 West Port, Edinburgh EH1 2JA*



SIZES
SKIRT
To suit hip 91[96:101:106:111]cm.
Finished measurement 96[101:106:111:116]cm.
Length 78cm.
SHIRT
To suit bust 86-91[96-101:106-112]cm.
Finished measurement 104[116:128]cm.
Length 70cm.
Sleeve seam 54cm.
WAISTCOAT
To suit bust 86[91:96:101:107]cm.
Finished measurement 96[101:106:111:117]cm.
Length 39[39:40:40:41.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Simply Shetland 3/14s Cotton.
Skirt: 200[200:250:250:300]g cone in MC.
Waist length + 2cm of 2.5cm non-roll elastic waistband in White.
Shirt: 350[400:450]g cone in MC
15 pearl buttons.
Waistcoat: 125[150:150:175:200]g in each of MC, A and B.
6-8 invisible poppers if fastening required.

MAIN TENSIONS
SKIRT
31 sts and 42 rows to 10cm measured over st st using 2 ends together throughout and after washing, drying and steam pressing (tension dial approx 6).
SHIRT
40 sts and 53.5 rows to 10cm measured over st st using one end throughout and after washing, drying and steam pressing (tension dial approx 2).
WAISTCOAT
24 sts and 75 rows to 10cm measured over tuck stitch using 2 ends of each colour together throughout and after washing, drying and steam pressing (tension dial approx 6).
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 63.

NOTE
Knit side is used as right side for skirt and shirt, either side could be used as right side for waistcoat — we used knit side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.

PATTERN NOTE
Waistcoat worked in tuck stitch throughout. Colour sequence:
K4 rows MC, K4 rows A, K4 rows B.
Repeat these 12 rows throughout.

SPECIAL NOTE
Skirt and waistcoat require yarns to be used double stranded throughout. Wind off several balls of each colour to be used, thread one end from ball and one from cone through the same tension mast and into feeder, treating as though they were one yarn throughout.
Shirt: The measurement for the sleeve head and armhole may seem to be wrong on measurement diagram, however, when washed and blocked to the armhole measurement all is well!
The back is knitted in two halves and joined at the centre back.

SKIRT
BACK
Push 142[148:156:164:172] Ns to WP. Return alternate Ns to NWP. Using WY and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. CAL. RC000 Using MC and MT-2, K2 rows. Push alt NWP Ns to WP and K8 rows. Using MT+1, K1 row. Using MT-1, K12 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly (on to alt Ns) along the row. CAL.
Reset RC at 12. K until RC shows 138.
SHAPE TOP SLIT
Cast on 6 sts at right edge. 148[154:152:170:178] sts. K until RC shows 236. Place a marker at each edge*.
POSITION DARTS
Set carr for HP and push 50[52:55:58:60] Ns at R and 48[50:52:54:58] Ns at centre to HP. WK over rem 50[52:55:58:60] sts. CAR. Push 48[50:52:54:58] Ns nearest carr to UWP and WK. Cont over rem 50[52:55:58:60] sts at R for first side, setting carr so HP Ns will K. RC000 Dec 1 st ff at each end of next and every foll 14th row 6 times in all. 38[40:43:46:48] sts. K until RC shows 84 and WK.
Push 50[52:55:58:60] Ns to WP. With wrong side facing, pick up sts from below WY at L edge and hang evenly on to Ns. Work as given for R edge.
Push 48[50:52:54:58] Ns to WP. With wrong side facing, pick up sts from below WY at centre skirt and hang evenly on to Ns. Work as given for R side — noting there will be 36[38:40:42:46] sts to WK at the end.

FRONT
Work as given for back to * reversing shaping by ending CAR after casting on *and* casting on 6 sts at L edge to shape top slit.
RC000 Dec 1 st at each edge of next and every foll 14 th row 6 times in all, *at the same time* when RC shows 28, note position in outside edge dec and WK.
POSITION DARTS
Push 47[49:52:55:57] Ns to WP. With wrong side facing, pick up sts from right skirt top and hang evenly on to Ns. Continuing outside edge dec as set, from noted position, dec 1 st at L on next and every foll 9th row 6 times in all. K until RC shows 84. WK rem 38[40: 43:46:48] sts.
Reset RC at 28. Work L top of skirt to match R, reading R for L and vice versa to reverse shaping.
Reset RC at 28. Push 48[50:52:54:5 8] Ns to WP. With wrong side facing, pick up sts from below WY at centre top skirt and hang evenly on to Ns. Dec 1 st ff at each edge of next and every foll 9th row 6 times in all. K until RC shows 84 and WK over rem 36[38:40:42:46] sts.

SIDE SLIT BANDS
Push 92 Ns to WP. With wrong side facing, pick up slit edge and hang evenly along the row. Using MC and MT-1, K8 rows. Using MT, K1 row. Using MT-1, K8 rows. Turn a hem by picking up loops from first row of band and hang evenly along the row. Using T10, K1 row and cast off using latch tool.

INTERIM MAKING UP
Mattress stitch front and back darts.

WAISTBAND
Push 112[11 8:126:134:142] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT-1, K14 rows. Using MT, K1 row. Using MT-1, K14 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. Slip both sets of stitches behind latches. With wrong side facing, pick up front skirt from below WY and hang evenly along the row, into N hooks. Pull skirt sts through waistband sts. Using MT, K1 row and cast off loosely.
Repeat for back skirt.

TO MAKE UP
Wash and dry skirt pieces. Block and lightly steam press pieces to correct measurements. Join side seams and one waistband seam. Insert elastic, adjust to fit and join securely. Slip stitch top slit band in place. Close waistband opening. Steam seams.

SHIRT
RIGHT BACK
Push 84[96:108] Ns to WP. Using MC cast on by hand ('e' wrap).
RC000 Using MT, K2 rows. Inc 1 st ff at L edge (R for L back) on next and every foll 3rd row 20 times in all. 104[116:128] sts. RC 60.
RC000 K until RC shows 176*.
SHAPE ARMHOLE
RC000 Cast off 8 sts at L edge (R edge for L back). K until RC shows 128.
SHAPE NECK AND SHOULDERS
Set carr for HP and push 36 Ns at R (L for L back) edge to HP. Always taking the yarn around the first inside N in HP, push 11[13:16] Ns at L (R for L back) to HP on alternate rows 4 times in all, *at the same time* push 1 N at neck edge to HP on every alt row 4 times in all. RC 137. Push all shoulder sts (56[68:80]) to UWP, K1 row and WK.
Set carr so HP Ns will K and using MC and MT, K1 row over rem 40 (neck) sts.

LEFT BACK
Work as given for R back reversing all shaping.

LEFT FRONT
Work as given for right back to *.
SHAPE ARMHOLE
RC000 Cast off 8 sts at L. K until RC shows 54.
SHAPE NECK
Using 4 prong transfer tool decrease 2 sts at neck edge on next and every foll 4 th row 20 times in all. 56[68:80] sts. K until RC shows 128.
SHAPE SHOULDERS
Set carr for HP and always taking the yarn around the first inside N in HP, push 11[13:16] Ns at shoulder edge to HP on alternate rows 4 times in all (starting when CAL). RC 137. Set carr so HP Ns will K and K1 row. WK.

RIGHT FRONT
Work as given for L front reversing all shaping.

INTERIM MAKING UP
With right side facing, pick up one set of back shoulder sts from below WY and hang evenly on to Ns. Push sts behind latches. With wrong side facing, hang corresponding front shoulder sts on same Ns in N hooks. Pull back shoulder sts through front shoulder sts. Using MC and T10, K1 row and cast off using latch tool.
Join second shoulder as for first.

SLEEVES
Push 144 Ns to WP. With wrong side facing, pick up armhole edge between cast off points, shoulder seam to centre '0' and hang evenly on to Ns.
RC000 Using MC and MT, K34 rows. Dec 1 st ff at each end of next and every foll 35th row 8 times in all. 126 sts. K until RC shows 282. WK.

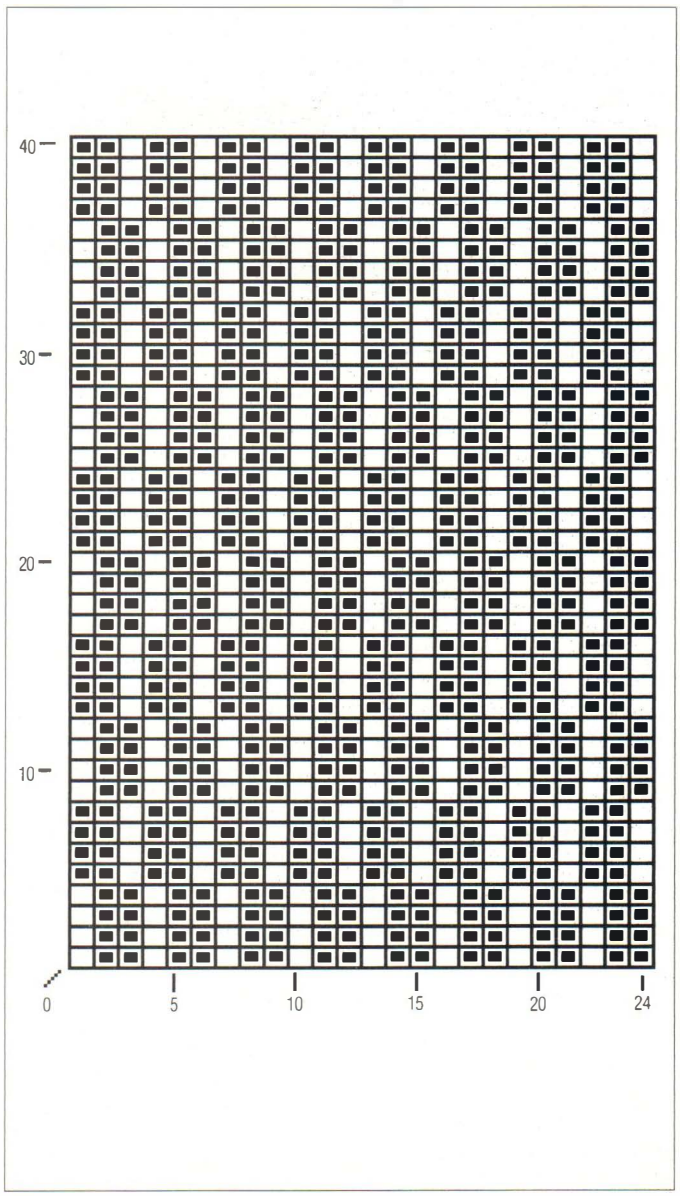
CUFFS
Push 72 Ns to WP. With wrong side facing, pick up sts from below WY and hang on to Ns dec 54 sts evenly along the row. Using MC and MT-1, K8 rows. Using MT, K1 row. Using MT-1, K8 rows. Turn a hem by picking up loops from first row of band and hang evenly along the row. Using T10, K1 row. Cast off using latch tool.

BUTTON BAND
Push 150 Ns to WP. With wrong side facing, pick up left front edge from bottom edge to start of neck shaping and hang evenly along the row. **Using MC and MT, K2 rows. Using MT-1, K6 rows. Using MT+1, K1 row. Using MT-1, K6 rows. Using MT, K2 rows. Turn a hem by picking up loops from first row worked in band and hang evenly along the row. Using T10, K1 row and cast off using latch tool**.

BUTTONHOLE BAND
Work as given for button band, but adding a one st buttonhole, starting on the third N from top neck over every 10th st on 8th and 10th row (15 buttonholes in all).

FRONT BOTTOM BANDS
Push 82[94:108] Ns to WP. With wrong side facing, pick up bottom front edge, from front edge to side edge and hang evenly along the row. Work as given for button band from ** to **.

BACK BOTTOM BAND
Note: Largest size, band worked in two matching sections.
Push 164[188:108] Ns to WP. With wrong side facing, pick up bottom edge of back (half back for largest size) and



hang evenly along the row. Work as given for button band from ** to **.

NECKBAND

Push 192 Ns to WP. With wrong side facing, pick up neck edge and hang evenly on to Ns. Work as given for button band from ** to **.

SIDE SLIT BANDS

Work four alike

Push 42 Ns to WP. With right side facing, pick up side vent edge and hang evenly on to Ns. Using MC and MT, K7 rows. Using T10, K1 row and cast off using latch tool.

TO MAKE UP

Wash garment, block to correct measurements and allow to dry. Steam press pieces to correct measurements, pinning out the buttonholes individually. Turn vent bands to inside and slip stitch down. Sew garment with previously washed yarn. Join back seam. Join side and sleeve seams. Slip stitch band edges together as required.
Sew on buttons to correspond with buttonholes.

WAISTCOAT

BACK

Push 106[110:116:122:128] Ns to WP. Using MC, cast on by hand ('e' wrap) and using MT, K1 row. Insert punch-card and lock on first row. Set carr to select/memorise for patt and K1 row. Release card and set carr for tuck.
RC000 Start and work in col sequence (see patt note) throughout*. Inc 1 st at each edge of next and every foll 18th[18th:16th:16th:18th] row 4[4:5:5:5] times in all. 114[118:126:132:138] sts. K until RC shows 90[90:98:98:108].

SHAPE ARMHOLES

RC000 Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 4th row 8 times in all. 92[96:104:110:116] sts. K until RC shows 194.

SHAPE NECK AND SHOULDERS

Using a separate piece of MC cast off 50 sts at centre. Shape both shoulders simultaneously using separate balls of yarn and changing from one ball to the other when carriage is at centre over cast off sts.
Dec 1 st at neck edge on next and every foll alt row 4 times in all. K until RC shows 202. 17[19:23:26:29] sts (on each shoulder).
WK each shoulder separately.

LEFT FRONT

Push 53[55:58:61:64] Ns to WP. Work as given for back to *. Inc 1 st at L (R for right front) of next and every foll 18th[18th:16th:16th:18th] row 4[4:5:5:5] times in all. 57[59:63:66:69] sts. K until RC shows 90[90:98:98:108].

SHAPE ARMHOLE

RC000 Cast off 4 sts at L (R for R side) on next row, K1 row. Dec 1 st at L (R for right side) on next and every foll 4th row 8 times in all. *At the same time* when RC shows 30.

SHAPE NECK

Dec 1 st at neck edge on next and every foll 6th row 29 times in all. K until RC shows 202. 17[19:23:26:29] sts. WK.

RIGHT FRONT

Work as given for L front reversing all shaping.

INTERIM MAKING UP

Push 17[19:23:26:29] Ns to WP. With right side facing, pick up one set of back shoulder sts from below WY and hang evenly on to Ns. Push sts behind latches. With wrong side facing, hang corresponding front shoulder sts on same Ns in N hooks. Pull back shoulder sts through front shoulder sts. Using MC and T10, K1 row and cast off using latch tool.
Join second shoulder as for first.

ROLL BACK EDGINGS

KNITTING METHOD — ALL BANDS

Push Ns as below to WP. Using MC (or any of the other two contrast colours as preferred), cast on by hand ('e' wrap). Using MT-1, K8 rows. With purl side facing, pick up garment edge and hang evenly along the row. Using MT, K1 row. Using T10, K1 row and cast off using latch tool.

BOTTOM FRONT BANDS

Work bands over 70[72:76:81:84] Ns.

BOTTOM BACK BAND

Work band over 140[144:152:162:168] Ns.

FRONT BANDS

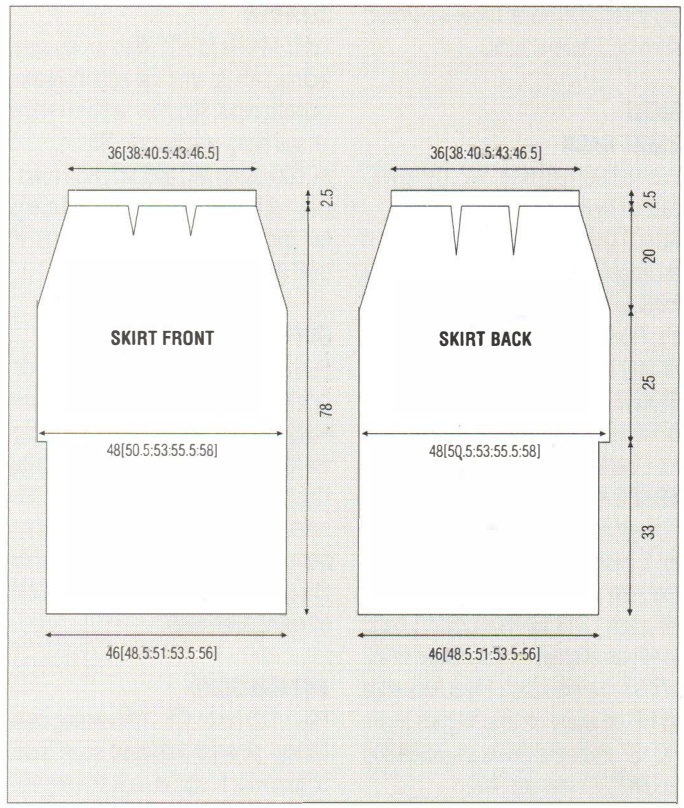
Work from centre back neck to bottom of front — two pieces alike. Work bands over 176[176:182:182:188] Ns.

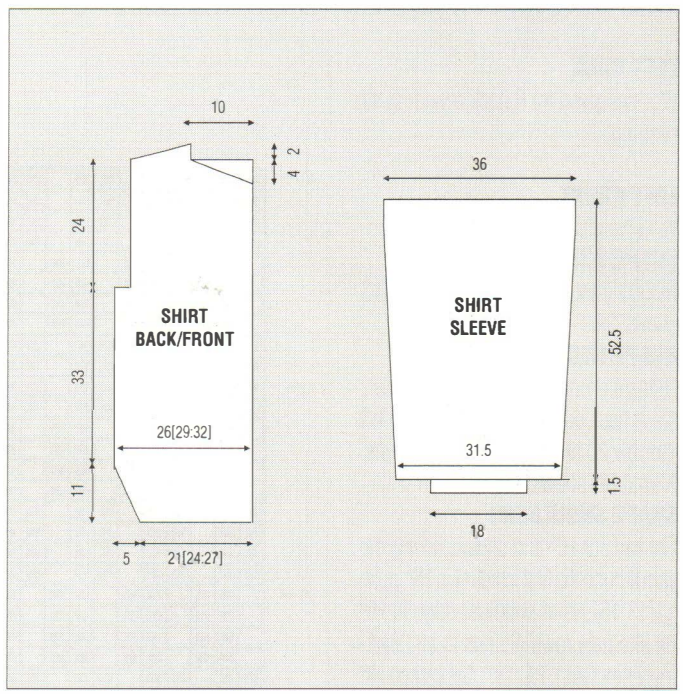
ARMHOLE BANDS

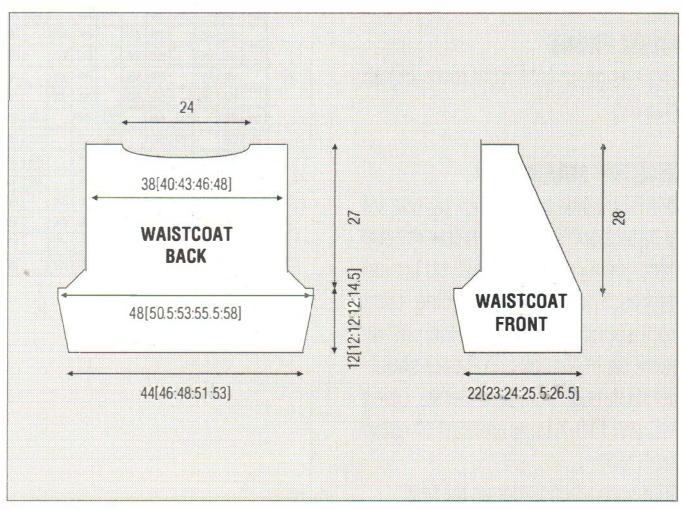
Work bands over 180 Ns.

TO MAKE UP

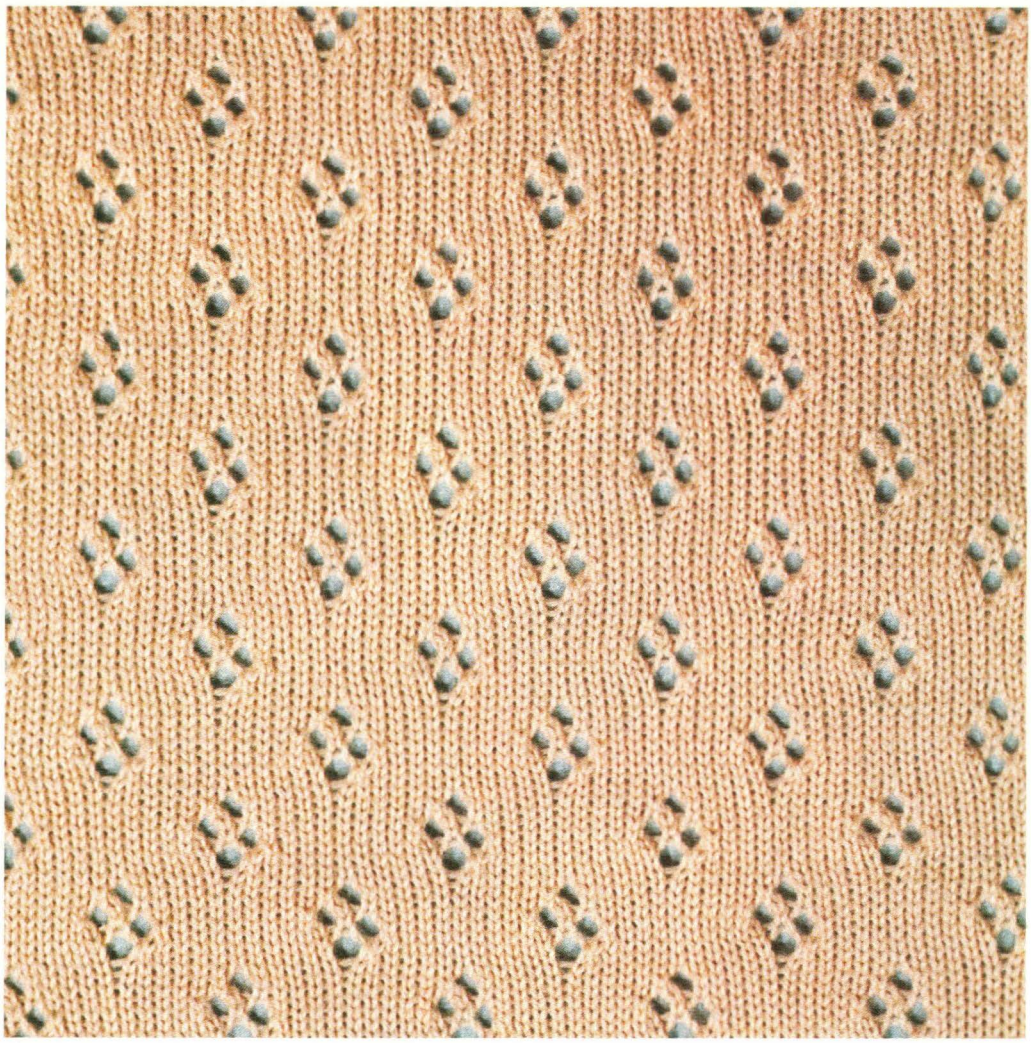
Wash garment, block to correct measurements and allow to dry. Steam press pieces to correct measurements. Join edgings (they roll, purl side outermost, cast off edge is free but not visible). Join side seams. Sew clear poppers to each side of edging. Steam seams.







CAROL McCAIG



SIMPLY

Maggie Dyke shares her lace knitting experiences

SILVER

I always seem to start these articles with a story of gross incompetence (mine) so I decided that just for a change — I wouldn't. Then I thought, this particular story is relevant, so I'll tell you anyway.

It concerns the arrival in the UK of the first sample Silver Reed 360 KL. It was the only one in the whole of Europe, and I had the pleasure of testing it. I unpacked it, put the lace carriage on, pulled 100 needles to 'D' position, and whizzed the carriage across to line the needles up in 'B' position... only instead of the usual whizz, there was a particularly nasty crunching noise, and a jammed solid carriage. I went very pale, had a sit down in a darkened room, sent someone to get an engineer, and locked myself in the lavatory until it was fixed. The moral of this story, as anyone who has read the instruction book will tell you, is NEVER EVER bring needles to 'C' or 'D' position when you are using the lace carriage.

Fortunately, the needles on Silver machines are extremely flexible, so the only permanent damage done was to my reputation. I still go cold when I think about it, so I thought I'd devote the first part of this mini series (sounds like a spin-off from Dallas doesn't it?) to what I have discovered about lace knitting, so hopefully you can avoid the same little misfortunes.

HOW THE SILVER LACE CARRIAGE WORKS

The Silver lace carriage caused a sensation in the knitting world when it first appeared. Traditionally, transfer lace was made by a separate carriage, which sat on the needle bed together with the knitting carriage. The lace carriage did all the transferring of stitches, and the main carriage knitted after the transferring was complete. Of course, having two carriages on the needle bed at the same time meant you needed extension rails at either end to 'park' the carriage which wasn't in use. Apart from hanging from the rafters in an attempt to make my arms stretch from one end to the other, I always seemed to end up with the lace carriage in the way when I was ready to knit.

This system wasn't acceptable to the Silver Research and Development Department of course, so they set to, and came up with a whole new system. The Silver system only needs one carriage, which knits stocking stitch, transfer lace, fashion lace and motif lace.

The essence of the system is a floating yarn feeder. When you knit from right to left, the yarn feeder moves to the extreme right of the carriage. The left or leading edge of the carriage selects the needles to be transferred. These are lifted above a little hummock in the brush assembly, and the stitch is transferred to its adjacent needle. As you continue to move the carriage, the yarn feeder catches up and knits, so all the stitches are transferred and knitted in one row. As you knit the second row (left to right) the yarn feeder moves to the extreme left, and the whole process is repeated. So simple it takes your breath away!

WHERE AM I GOING?

The direction of the lace carriage in relation to the punchcard or design card is very important. Lace cards have direction arrows on the side. These show the direction the carriage should be travelling to knit the pattern correctly. Most lace patterns are diagonal. If you start your pattern from the wrong side, you will find that it still works, but the pattern will be going in one direction and the actual lace holes will be transferred in the opposite direction and you will see what I mean. You won't damage the machine, although the carriage may get grumpy and drop a few stitches because you are pulling the yarn against the way it wants to go.

WHAT TO DO ABOUT WEIGHT

No, this isn't a brilliant new diet that guarantees weight loss in conjunction with 24 hour eating of sticky buns and chocolate! Each Silver lace carriage comes with three bar weights about seven inches long. These are the ideal weight for lace knitting, and should be evenly hung along the knitting, about three to four inches below the sinker posts. Correct weighting is important to make sure the knitting hangs down straight so the lace carriage can do its job properly.

TRANSFER LACE AND THE RIBBER

Never try to join the lace carriage to the ribber. If you want to start your garment with a rib, use the main carriage, then change to the lace carriage when you are ready to start the lace.

It is important that lace hangs at right angles from the machine. If the machine is flat on the table, no problem. However, if you have a ribber set up, you must bring the knitting in front of the ribber to correct the angle. (This is where the Silver ribber covers come in very handy!). When I'm knitting lace, I knit about three inches of waste yarn, and hang the weights from the bottom of this. This means I can bring the knitting in front of the ribber before I start knitting lace.

DIVIDING FOR THE NECK

If you were paying attention earlier, you will remember we can't use either 'C' or 'D' position without very unpleasant consequences, so how do we hold needles? Another bit of lateral thinking from the Silver people here. Needles don't knit in 'A' position, so that is where we put them. Take the nylon cord, and if it is in the same state as mine, untangle it and undo the knots. If it disappeared into the vacuum cleaner six months ago, use a length of waste yarn, preferably cotton which is strong and won't shed fibres to discolour your knitting.

Starting with the first needle to be held, knit the stitch off on to nylon cord, and push the needle butt right back to 'A' position. This gives you a very long stitch, and the needle safely out of the way. Repeat this for all the stitches to be held. When you are ready to knit them again, pull on the nylon cord to bring the needle back to 'B' position, and replace the stitch on the needle.

HOW TO AVOID 'EXTRA' LACE

'Extra' lace is what I call the pattern when one minute I'm knitting quite happily, and the next the whole thing lands in my lap. This usually happens after I have changed colour, and as usual it is my fault.

I discovered that I wasn't putting the yarn in the feeder properly. There is a little metal clip at the bottom of the yarn feeder, and if the yarn isn't behind it, it (the yarn) behaves like a lemming and throws itself out of the yarn feeder. To make sure the yarn is in securely, hold it above and below the yarn feeder, and you can feel it click into place, and often hear it as well.

WHAT FITS WHAT

If you are not sure which lace carriage fits your Silver machine, have a look at the chart. The only standard or fine gauge machine to which you can't add a lace carriage is the SK 830 electronic fine gauge. For this particular model the timing for the patterning has to be set in the factory when the machine is first made. If you want to knit fine gauge electronic lace, you can buy an SK 830L, which includes a lace carriage.

SILVER LACE CARRIAGES — WHAT FITS WHAT

	LC 580	LC 2	FLC 270
SK 840	*		
SK 580	*		
SK 740		*	
SK 280		*	
SK 210		*	
SK 370			*
SK 270			*

NB: A lace carriage cannot be added to an SK 830 fine gauge electronic machine (see above).

COMING NEXT MONTH!

I think that has covered all the possible problem areas I can think of, so next month we will do something more exciting, and look at what we can do with the lace carriage.

Wendy Damon will be taking a closer look at creating garment shapes and patterns in DesignaKnit and IntoShape. She starts with DesignaKnit

COMPUTER STYLING

SHAPING UP TO THE COMPUTER

This month, I will deal with creating a simple shape, a drop sleeve round neck pullover, in DesignaKnit. If you read the article sitting in front of your computer and go through the program step by step I think you will find it easier to follow.

CUSTOMISING THE SYSTEM

There are several adjustments you can make to the program so that it fits in with your way of working. These changes are made in the ADJUST section of the main menu. Select ADJUST, then OTHER. The fourth option down is to set measurements in centimetres or inches. I work in centimetres and will refer to centimetres throughout these articles. Further down the list you are offered two ways to measure an armhole:

1. Is to measure the depth.
2. Is called the scye, which means all around the armholes — see Diagrams 1 and 2.

I use the depth method as I find it easier.

When you have made the changes you want you can exit this section and the changes will be saved.

Before we leave the ADJUST section, let's take a quick look at TABLE. In this section you can keep a list of regularly used measurements and call them up in the STANDARD shaping section. You could keep all the family's measurements in here, or if you knit to order, your customers' measurements. It is fairly straightforward to enter the details but I will clarify some of the headings as I found them a little obscure when I first saw them! 'Chest', 'waist', 'hip' and 'dress' size are clear. 'Shr-Shr' means the measurement from shoulder to shoulder or the measurement across the back (or front) after completing armhole shaping. 'Nap-Len' is the length of the finished garment from the nape of the neck to the hem. 'Hip-Dep' is the distance between the waist and the hip — the hip in this instance is not the hip bone but the widest part around the hips. 'Nap-Wri' is nape of neck to wrist. 'Arm Dep' and 'Arm Scye' are the measurements already referred to above; enter one or the other depending on which method you have chosen for measuring the armhole. 'Wrist' is around the wrist and 'Neck' is around the neck — see Diagram 3.

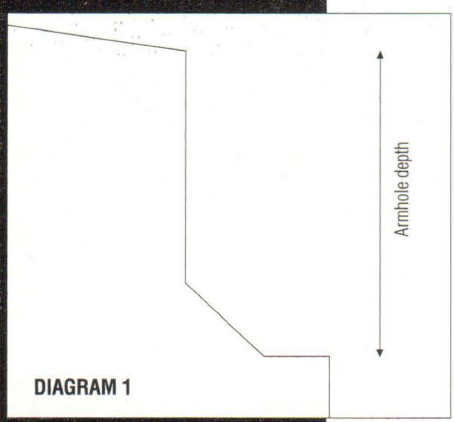


DIAGRAM 1

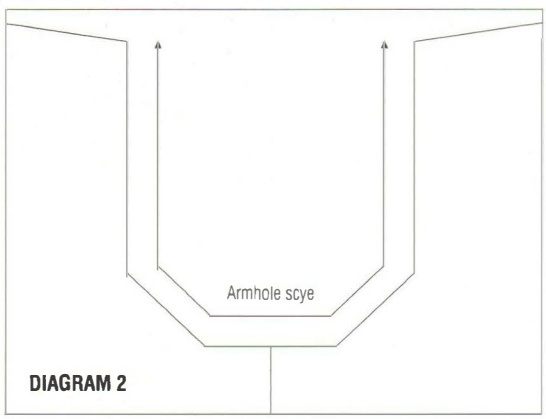
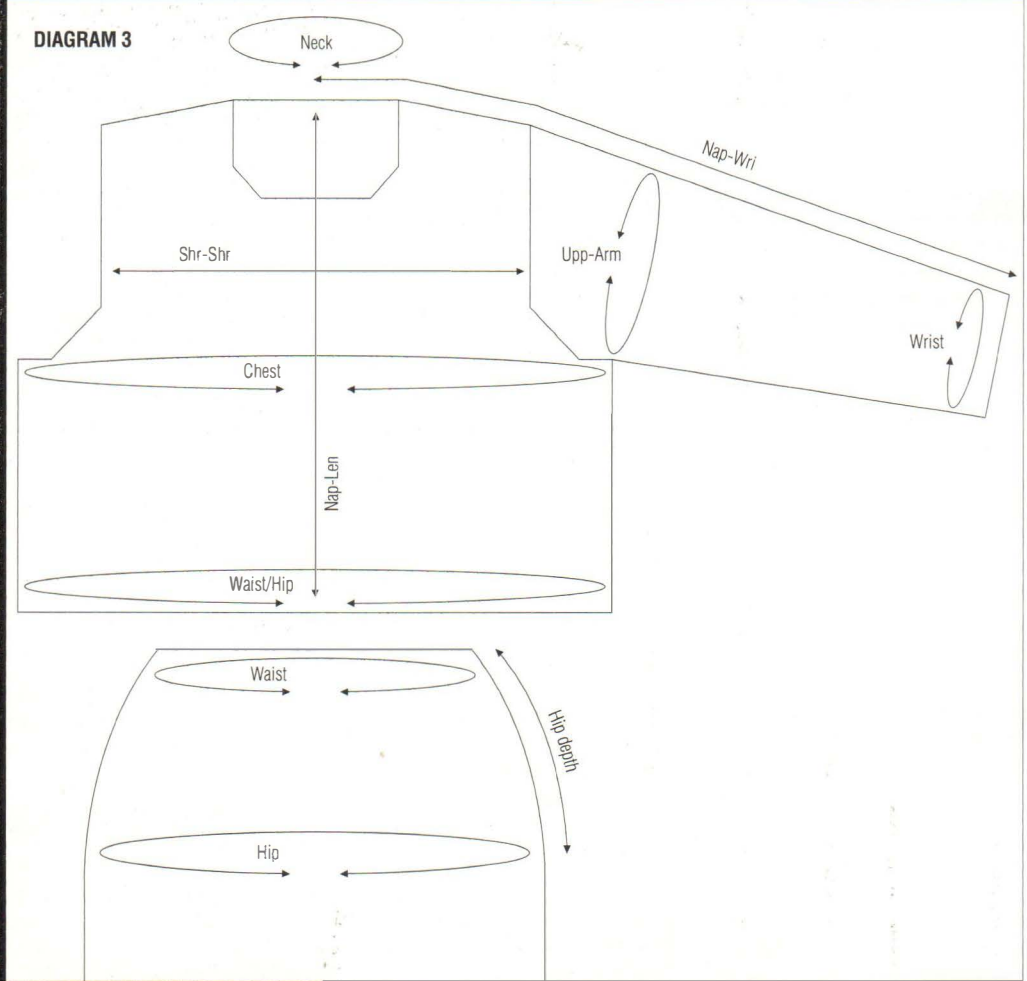


DIAGRAM 2

DIAGRAM 3



A SIMPLE SHAPE

GARMENT TYPE SCREEN

Go to SHAPING then STANDARD. Your first option is to choose the type of garment you wish to knit. From the first small window choose 'Sweater' by using the arrow keys to put the highlighted bar over your selection, then press ENTER. A second small window appears offering sleeve types, choose 'STRAIGHT'. The next window offers front neck types, choose 'Round' or 'Polo'. The last window offers back neck types, choose 'Straight'. When you press ENTER this time you are presented with the garment size screen.

GARMENT SIZE SCREEN

Here you can choose to enter a preset size i.e. one provided with DesignaKnit, or a customised size i.e. one you have entered in the TABLE in the ADJUST section, or you can simply enter each measurement individually. Type Y after preset size and press ENTER. From the table which now appears choose 'Women's size 14' and ENTER. The list of measurements is now filled in. Leave the chest measurement as it is and press ENTER until the 'Waist Or Hip Measurement' is highlighted. Change this measurement and the ease to match the chest measurement above. This is because we want a straight garment, not one that goes in at the bottom. The rest of the measurements are okay, so press F10 to move on to the styling screen.

STYLING SCREEN

A diagram of the garment appears on the screen and a list of measurements below. The first column is headed 'Body' and the first measurement for the rib is highlighted. The area in question is indicated by a red line on the diagram. Change the rib measurement to 9cm and you will see that as you adjust the measurement so the diagram alters to take account of the change. Move down the list by pressing ENTER and change shoulder drop to 2cm when you get to it. You can return to any measurement by using the mouse or the arrow keys. The second column is headed 'Neck'. Change the width to 16cm but leave the other measurements. The last column is headed 'Sleeves'. We are going to leave these measurements so press ESC to exit. You will now be back at the SHAPING menu.

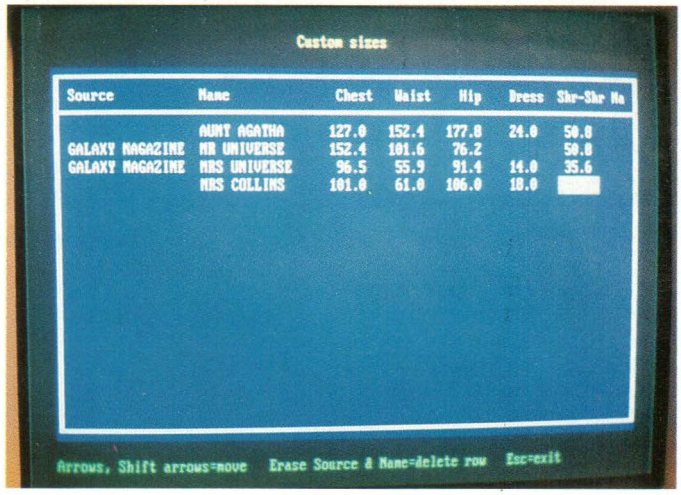
TENSIONS

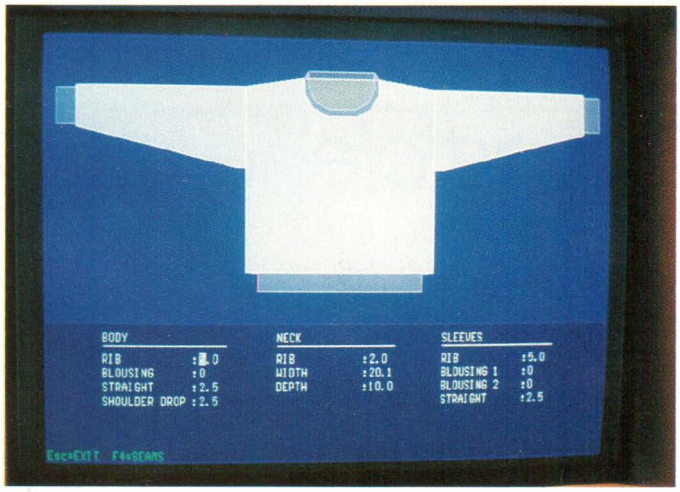
You will need to enter the tension measurements before knitting so go to TENSIONS. You can enter the tension either in terms of stitches per 10cm or as a measurement in cm across 40 stitches and 60 rows. Those of you using a Knitleader or Knit tracer will be familiar with the second method of measuring tension. The top set of tensions is for main tension and should be measured across whatever pattern and stitch type you intend to knit the bulk of the garment in. Below that you can enter rib tensions. This would involve making a separate tension swatch for rib and I have to admit that I never bother doing this. Just make sure the number of stitches per 10cm in the Rib Tension is more than the number for Main Tension or the styling screen diagram will look rather odd with the rib wider than the body. It won't make any difference to the knitting though. At the bottom of the screen you can make a note of the tension dial setting and below that are four rows for notes. I usually make a note here of yarn type and quantities, any special needle set ups and details of any other tension setting involved e.g. for rib.

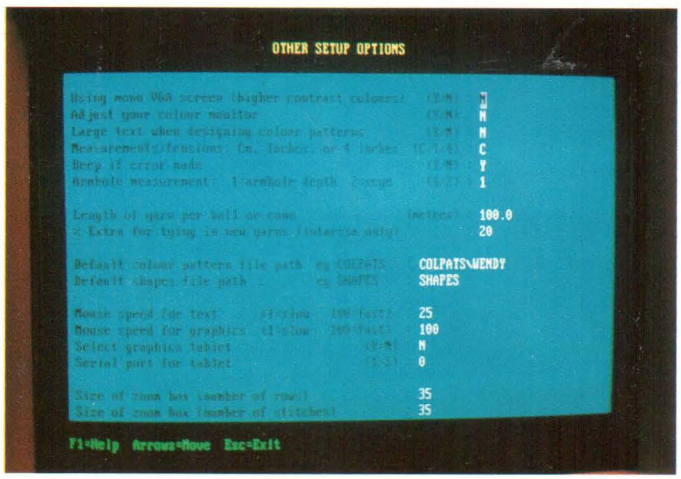
SAVING

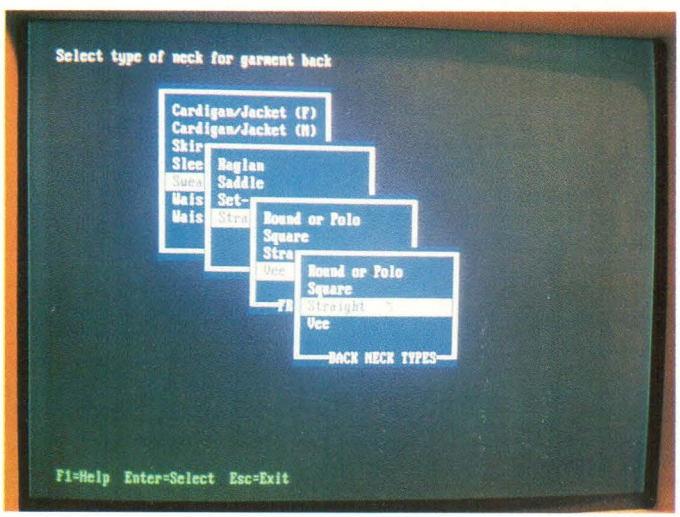
Finally, you must save your work. Go to FILE and SAVE. Enter the name of the file. If you already have a file with the same name you will be warned and must either change the name or accept that the original file will be lost and over-written with this one. This shape is now saved and you can retrieve it at any time by going to FILE — LOAD and typing in the name of the file. If you can't remember the name of the file simply delete any name already in the box and press ENTER. You will then get a list of all the files in the shaping directory and can choose the one you want.

Next month I will show how to create a simple shape in the IntoShape program. In subsequent articles I will move on to more detailed shaping in DesignaKnit and IntoShape.









TRANSATLANTIC SHOPPING

Leslye Solomon presents:

- **Blocking Wires** (Essential for a professional finish to your garments)
- **Sweater Finishing Video** (Everything from handling yarn to commercial neckbands)
- **Uh Oh Video** (You've done everything your manual tells you, but it still doesn't work? Don't give up – get this video)
- **The Uncomplicated Knitting Machine** (A step-by-step guide to designing, planning & making sweaters on the machine)

Tami Nobuyuki presents:

- **Traditional Irish Knits with the G-Carriage** (with disk)
- **Traditional Irish Cardigans with the G-Carriage** (with disk)
- **Hearts & Flowers for Baby Blankets** (with disk)

For prices on the above, plus a complete list, write to: **Gloria Ayres**
1 Finedon Road, Burton Latimer, Northants. NN15 5QB

Machine Knitting News — the perfect partner to Machine Knit Today

LOOK OUT FOR THE JUNE ISSUE

The designs are:

Casual by day, classic by night and with a touch of Elegant Dressing

The articles are:

Technical and informative, covering all makes of machine

Club Competition

Your chance to enter our annual competition

Free

16 page supplement featuring elegant outfits, a collection of mix 'n' match designs

Free

Extra 16 page supplement — a selection from The Toy Cupboard. Designs by Anna Davenport

ON SALE 5th MAY, PRICE £1.90

Available from your newsagent or direct from Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS

Step by Step

TO FAGGOTING AND OPENWORK SEAMS

The baby shawl (see page 61) was the inspiration for this month's Step by Step topic. We show the traditional embroidered faggoting and some alternatives which you can make at the knitting machine. Don't confine such finishes to shawls, think how pretty a simple summer top could look with one of these decorative openwork seams.

Note: We have shown all the seams in contrasting colours, so you can see exactly what the stages look like, for the machine knit versions this means that the first edge row can be clearly (albeit neatly) seen on the right side of the work. However, if you worked these seams in the same or matching yarn, this knit line would effectively disappear — the choice is yours!

A. TRADITIONAL FAGGOTING — SEWN

Step A1 Bring the needle and thread through from the wrong to right side of fabric, then take a stitch from the second edge, with yarn under the needle as shown.

Step A2 Needle through fabric, on top of thread as shown.

Step A3 Continue in this manner, gently pulling up the thread to keep an even spacing between the edges.

Step A4 The resultant seam is very pretty.

B. MACHINE KNITTED — SINGLE CROSS

Step B1 With right side facing, pick up one fabric edge. Using a finer yarn (i.e. 2 ply if using 3 ply etc.) and T10, K1 row. Work 1x1 cables right along the row (i.e. cross stitch at left behind stitch at right, move to next pair of stitches).

Step B2 You can, if desired, speed up the crossing process by using alternate ends of a 7 x 1 tool to remove up to four alternate stitches at a time, use a multiple tool (a bit fiddly) or a single ended tool (much easier) to move across the single stitches, then replace stitches from the adjustable tool.

Step B3 With wrong side facing, pick up edge of second piece of knitting and replace on to same needles.

Step B4 K1 row and cast off. Even the 'wrong' side is attractive.

Step B5 The right side of the seam.

C. MACHINE KNITTED — DOUBLE CROSS

Step C1 Use whatever yarn thickness you prefer (matching main knitting or finer) and with right side facing, pick up edge and manually knit stitches down to NWP.

Step C2 Pull work down gently so the extra long stitches are hanging in the normal position.

Step C3 Work 2x2 crossovers all the way along the row.

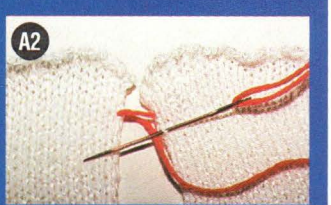
Step C4 Repeat Steps B3 and B4. The resultant seam from right side.

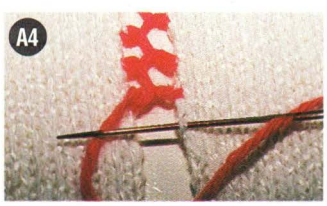
D. MACHINE KNITTED — CORDED TWIST

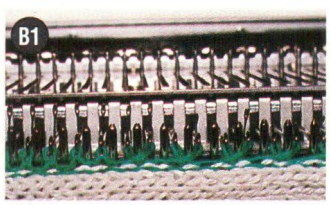
Commence by working as Steps C1 and C2.

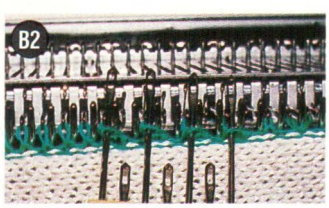
Step D1 Using single ended transfer tools, make a 1x1 crossover, but continue turning tools, twisting the two stitches as shown.

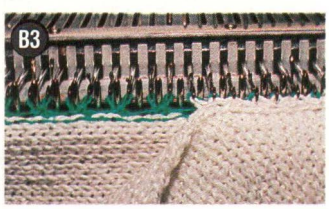
Step D2 Repeat Steps B3 and B4. The resultant seam from right side. (This could be further decorated by weaving a coloured trim or ribbon through the vertical cords if desired).

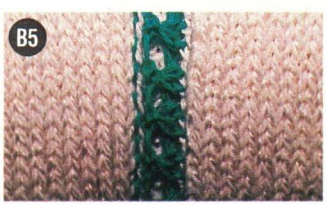


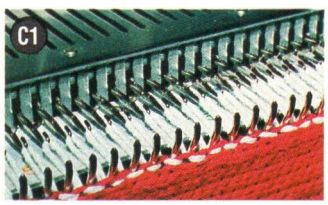


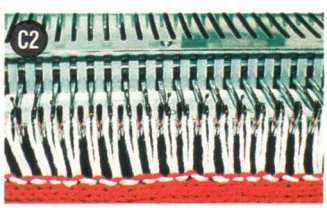


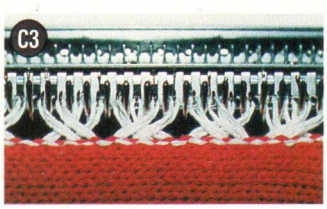


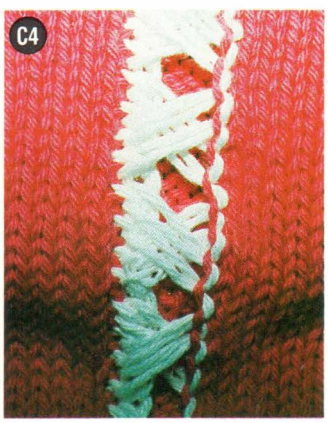


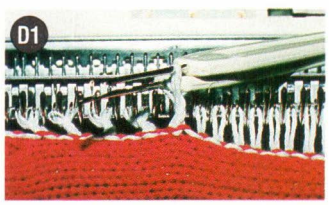


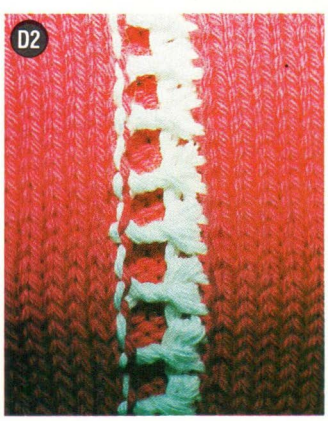












A neat lace and cable trim sets off this delightful girl's cardigan which was 'adapted' and made by Carol McCaig

Adapt-a-Pattern

All the Marion Nelson sweater sets have simple directions for adapting to cardigans or jacket in the 'how to' cards at the front of the box. The basic method simply splits the stitches given for the front in half — adding a band in later. I must confess, this is not my favourite method. I prefer to deduct a few stitches from the fronts, to allow for the front band width. However, when you add a simple cable panel, which is inclined to pull the work in slightly, this effectively does the size reduction for you!

THE PATTERNING

Cable and lace forms an attractive panel and this one is equally appropriate for baby, children's or women's wear. As there are directions for working it manually it could also be used on a chunky gauge machine (together with one of the garments from a Marion Nelson chunky card set).

If you have a lace transfer carriage, you can work the lace panels using the punchcards. A tip here on working lace and cables when using the transfer carriage. When you reach a cable cross-over row, work the lace transfers first, then cross the cables. With this method, you can pull needles holding crossed stitches fully forward on the next row, making them easier to knit. If you forget and cross the cables before using your lace carriage, ensure that cable needles are returned to working position, or you might damage your carriage (and you will certainly end up with a muddle of holes!).

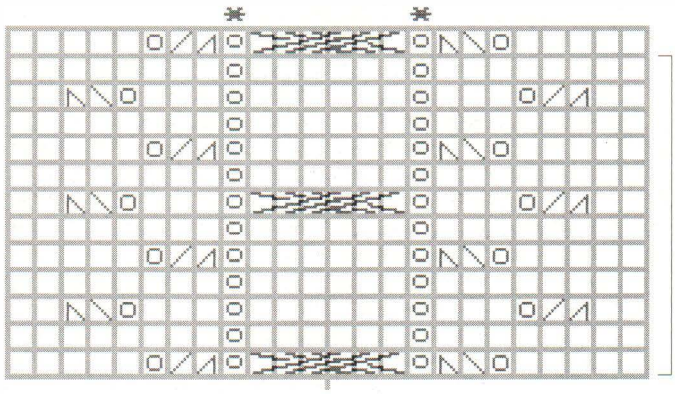
See diagrams for manual or 'automatic' patterning directions.

PATTERN POSITIONING

There are two good options for placing a vertical panel like this. On the small (61cm) size shown, it has been positioned so that it runs right up to the shoulders. On larger sizes, it would be just as effective to position it 2-3 stitches out from the centre front — a bolder central treatment for lady's jackets.

Directions are on the manual diagram for pattern placement when the fronts are cast on centrally. However, if you

DIAGRAM 1 — MANUAL PATTERNING FOR FRONTS



With fronts cast on centrally, work lace and cable pattern over Ns L9-R11 for left front, L11-R9 for right front

KEY

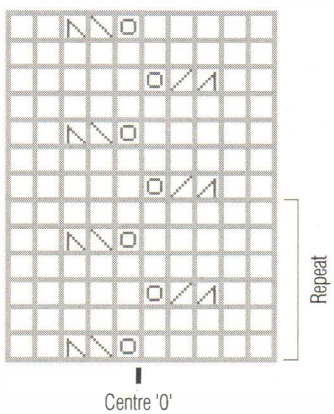
= N in NWP throughout

= Transfer 2 sts to L or R, leaving empty N in WP

= 1 st and 1 row

= Cross 3 sts at L behind 3 sts at R (note cable crossovers can be reversed for second front if desired)

DIAGRAM 2 — MANUAL PATTERNING FOR CENTRE OF SLEEVES



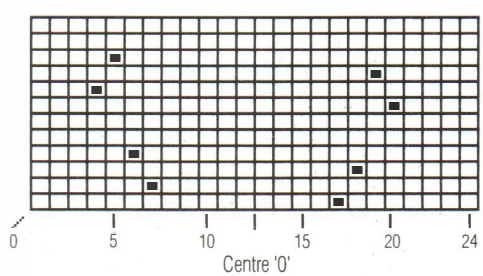
Work on both sleeves centred on needles as shown in the diagram

are using a punchcard, where you will need to work as a single motif over the centre 24 stitches, you must cast on the fronts off centre to get the same position. Commence casting on 24 needles to left of centre '0' for right front and 24 stitches to right of centre '0' for left front.

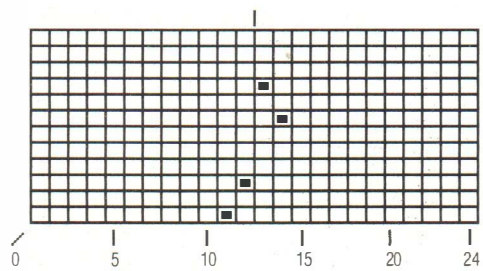
MATERIALS

For easy care and softness, we knitted the cardigan using Bonnie's 4 ply Acrylic. Our 61cm size only weighed 120g when completed. The round neck version required eight small buttons (although you can, of course, select how many buttonholes you make and how large they are to be).

Punchcard for transfer carriage. Suitable for Brother machines.
Silver/Toyota machines work as multi-transfer/fashion lace.
ALL machines: work as single motif over centre 24 stitches, see casting on instructions for pattern placement



Transfer lace for pattern on fronts.
'0' signifies centre of machine



Transfer lace for pattern at centre of sleeves

THE PATTERN CARD

The cardigan was made using Card 149 from the 'Complete Sweater' set. This is the set in sleeve style card to fit 61cm chest with options of round or 'V' neck. The ease was 5cm, which is quite adequate for a neat fitting child's garment.

THE KNITTING

The knitting tension matched that of the card — 28 sts and 40 rows to 10cm, so the stitches and rows were worked for back and sleeves as given on the card. The welts and neckband were worked at a fairly tight tension on half pitch 2x2 setting, which gave them a neat look, but with plenty of stretch. The back required 92 stitches, so 46 stitches were used for each front. Don't forget to commence the cast on as already directed if you are using the punchcard version of the lace trim. Front neck shaping was worked as given for half front.

FRONT BANDS

When converting any of the designs to a jacket you will not have a number of stitches to pick up or cast on for the band. It is quite easy to estimate the stitches required yourself. Simply position the front on the needle bed and lay it, as flat as possible along the needles, trying neither to stretch nor gather it. Check the number of needles required for the band length. To hang the band, or pick up the front evenly, fold the piece in half and hang the centre point on the centre needle. Pick up two to three stitches either side (so you don't pull the centre into a point). Now pick up a few stitches at the right, then a few at the left. Take it in turn picking up stitches — try five either side of centre, then five from each edge. Progressing in this way should give you a nice, neat pick up.

Our garment was picked up with wrong side facing. Using MT-1, K16 rows for button band. Pick up alternate stitches from first row picked up and cast off loosely. For buttonhole band, pick up the same number of stitches and work as button band for four rows. Work evenly spaced (we used three stitches) buttonholes on next row. Knit a further eight rows and then make buttonholes in the same places as before. Complete as given for button band.

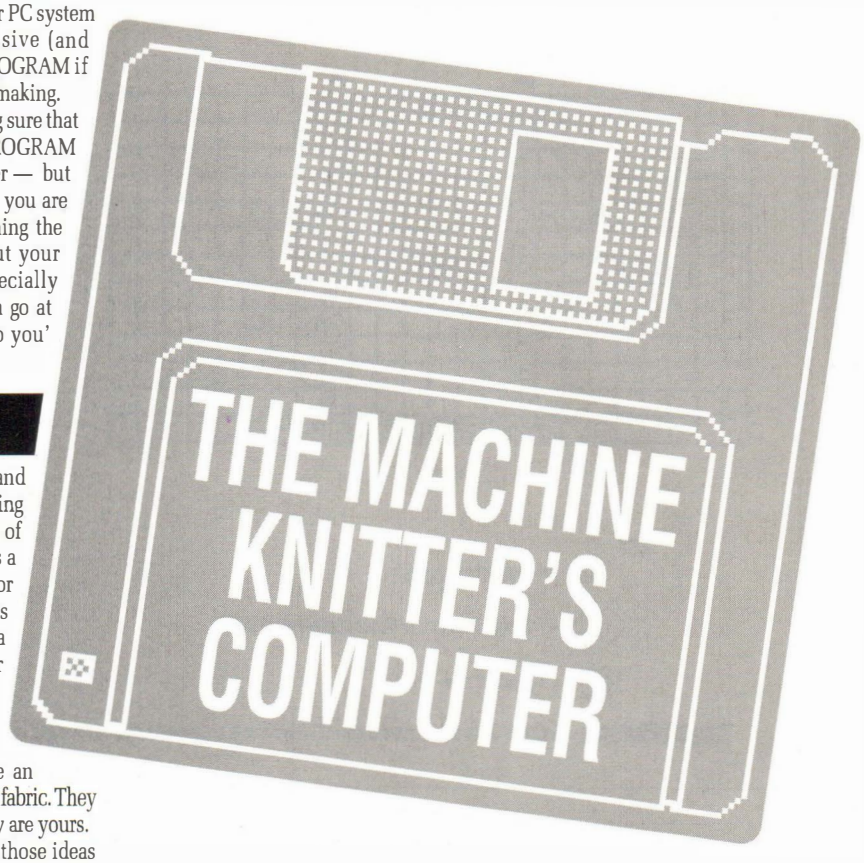
MAKING UP

There are no special instructions for making up. You can gently steam pieces to correct measurements (although some people prefer not to steam but to make up first, spray the garment lightly with water, lay the garment flat between towel layers and leave to dry). Just choose some pretty buttons and sew them on!

Next month, we have another cardigan for you. A simple style, with a sneaky fashion detail that's especially flattering for larger sizes — so keep those Marion Nelson cards handy!

Jack Hall of Pixel Knits looks at computer programs for knitters and CHOOSING the one for YOU (or "It might be compatible with IBM but will it suit YOU?")

THE MACHINE KNITTER'S COMPUTER



In my previous article we discussed some of the traps that your PC system can set for that impressive (and expensive) KNITTING PROGRAM if you don't do some matchmaking.

It's all very well making sure that the SYSTEM and the PROGRAM work comfortably together — but what about you? After all you are footing the bills and burning the midnight oil. What about your feeling comfortable, especially with the program. Have a go at 'matching the program to you' this time.

PERSONAL CREATIVITY

Creating motif, pattern and garment designs and turning them into finished items of which you can be proud is a very personal activity. For most of us the computer is remote, impersonal and a mystery. Designs, whether original or copied, which transform yarn into tangible objects via your favourite knitting machine become an intrinsic part of the finished fabric. They bear your own stamp. They are yours.

The tool you use to get those ideas from your head into your fingers is the program. If it doesn't fit your hand, if it's more elaborate than you need, if learning how to use it detracts from your pleasure in using it then your choice could have been better.

A sophisticated, comprehensive knitting program is not cheap. Why should it be? A lot of skill and effort has gone into making it. Still the more 'bells and whistles' the more you pay. Why buy more than you need or feel you can cope with? On the other hand you want enough.

In the last article I pointed out that when you link a personal computer to a knitting machine you are in the forefront of the USE of both technologies. You are in a special class of computer user. Perhaps the following notes will help you to examine your own reasons for and requirements of a program. Be prepared! There might be a surprise or two in store.

SOME BASIC QUESTIONS

1) Why do I really want a knitting program?
To:
a) Create my own designs?
b) Use other designers' work?
c) Get away from punchcards, mylars, PPD-like systems?
d) Be 'up-to-date'?

2) What do I want to do with designs?
a) Put them on punchcards and/or mylar sheets?
b) Send them direct into my knitting machine?
c) Print off copies with or without written instructions?
d) Quickly and easily catalogue, store and retrieve them?
e) Share and/or swap them with other knitters?
f) Move them from a knitting machine, PPD or scanner into my computer program?

3) What interests me most? Least?
a) Motif and/or pattern design?
b) Designing and/or making garments?
c) Combining garments with motifs?
d) Designing or knitting?

4) Would I like a knitting program that:
a) Deals only with knitting?
b) Helps me to use my computer for work other than knitting?
c) Uses 'pictures' as well as words to give instructions?
d) Uses a keyboard, a mouse, a combination of the two?

5) If I buy a sophisticated, and therefore expensive, program will I:
a) Use only a small portion of it?
b) Have easy access to help and/or instruction?
c) Be able to spend a lot of time with it?

Some POINTS to think about:
* Buying a host of tools to create designer dresses and custom cardigans when all you want to make are simple sweaters.
* That fabulous range of 256 colours with thousands of shades !
Will you ever really USE them?
* A built-in tutorial program that shows what CAN be done.
Will it be at your fingertips when most needed? (i.e. when you are actually designing?)
* Being 'on your own' once you have bought a program.
Will the seller be ABLE to help you? — With your PC? With that 4-colour jacquard work?
* You have a BROTHERPPD, a SINGER PE-1, a PASSAP E6000? — Want to integrate it into your system? Use those built-in patterns? Those you've saved? Some programs can. Some won't.
* A copy protected program? It's damaged or 'lost'! — Who fixes it? Where? Costs? Time taken?
* Do you get all you NEED in one package? Extras? Options?
* Upgrading? Where and by whom? Costs in time and money?

SUMMARY

There are simple and there are very complex knitting programs.
No one can build a program that is all things to all users. Manufacturers can 'fix' any glitches that may be found. Adequate local technical support may be harder to find. Please do yourselves, and the designers, a favour.
Try to choose a PROGRAM that MATCHES up with YOUR NEEDS!
Honestly appraise your present capabilities. Work from there. A simple program is cheap. You can always go UP. A complex program is costly. It's hard to go DOWN.
Try your best to SEE a program in action. Better still try to get your hands on the keyboard and mouse. Buy your program from someone who is primarily a knitter not just a software salesperson.

Feeling more like a partner in the COMPUTER/PROGRAM/KNITTER enterprise now? Next time, we'll talk about being in charge.

UPPINGHAM YARNS

AT UPPINGHAM, ON MAIN A47,
19 MILES EAST OF LEICESTER.
OPEN 7 DAYS & HOLIDAYS (NOT XMAS)
TO PUBLIC & TRADE.
ARRANGE A COACH TRIP
(COMMISSION PAID ON SALES)

ALSO AT **RHONDDA**, DINAM PARK AVE, TON PENTRE, RHONDDA CF41 7AT. *OPEN MON TO SAT. TEL: 0443 431500*
GATESHEAD, KENT AVENUE, OFF RAVENSWORTH ROAD, DUNSTON NE11 9AB.
ONLY *OPEN FIRST WED & SAT EACH MONTH*

DIRECT FROM INDUSTRY

MAIL ORDER NOW

Please send me a mail order brochure and price details
NAME.....
ADDRESS.....
.....
.....POSTCODE.....MKT
Send to: Uppingham Yarns Ltd, Uppingham, Leics LE15 9QL (SAE please)

BROCHURE COLOUR CHARTS REPEATABLE (REP:) INCLUDE **NOTE: SHOP PRICES DIFFER FROM MAIL ORDER**

1 Ply	High Bulk (HB:) Appr	1000 Grams	£5.28 per cone
4 Ply	HB Acrylic (Acr:)	500 Grams	£2.84
	Rainbow Acr	250 Grams	£2.10
	Crêpe Acr	500 Grams	£4.70

ALSO SENT: Details of Bargain Packs of Acrylics, Cotton, Shetland and Lambswool.

EX BROCHURE: Please request colours to match your requirements
Prices for a typical 500 Gram Cone (17.2 ozs) but CONE SIZES DO VARY

1Ply	HB Acr	£2.46
	Bright Regular Acr	£2.10
	Open end Acr	£1.05
	Wool & W/Acr	£2.10
	Cotton & C/Acr	£1.25
2 Ply	Brushed Acr	£2.10 to £4.25 (Rep)
	Cotton	£3.10 to £6.25 (Rep)
	Wool	£2.50
	Lambswool	£2.50
	Bouclé	£2.10 to £4.25 (Rep)
3 Ply	HB Acr	£2.10 to £3.55 (Rep)
4 Ply	Shetland & Wool	£2.50 to £4.75 (Rep)
	Chenille	£6.25
	Mohair/Acr	£4.15
D.K.	HB Acr	£3.08
Aran	Wool on Hank 450 Grams	£4.32 (Rep)
	Wool/Nylon Hank 450 Grams	£4.32 (Rep)
	Chunky Mohair 78% Hank 360 Grams	£6.10

MANY FANCIES, SILK, LINEN MIX, VISCOSE, LYCRA, LUREX, CASHMERE & SPECIALIST WOOLS ON REQUEST
FREIGHT EXTRA 3 Kilos to 27 Kilos £4.50 flat rate charge inclusive — England/Wales (Grampian & Isles extra).
24 Hour Delivery when possible. All inclusive of VAT. Under 3 kilos by Parcel Force

SPECIAL BULK OFFERS 4 Ply Acr. (500 Grams) Boxes of 40 (Pick 'n' Mix) £2.95 per cone
Boxes of 40 (One Colour) £2.65 per cone
INCLUSIVE FREIGHT & ALL COSTS

VISIT OUR STAND AT LEADING KNITTING EXHIBITIONS
Prices subject to alteration according to market rate

BUTTON ART

Sue Smith of Baboushka Buttons introduces the art of picture button making

As an introduction to 'Picture Buttons' I have included three simple designs with a summer theme. Synthetic modelling clay is an ideal medium for these buttons, not only because of the rich palette of colours that can be blended, but also for the possibilities of adding fine detail of colour to works in miniature.

MAKING THE BASES

It is important to have a good base to work on. The finished buttons should be thick enough to withstand constant handling, but must not be so chunky that gravity begins to have its effect on any garment they adorn. The size and thickness of the button is obviously your own choice, but for smaller buttons between 1.5 and 1.75cm in diameter, I would recommend a thickness of not less than 3mm. For larger buttons, between 1.75 and 2.5cm, I would suggest a thickness of at least 4mm.

METHOD A — USING A CUTTER

Roll the clay into a cylindrical shape, place on a sheet of foil and either press or roll to the thickness required (see Making a Simple Press in April 1994 *MKT*). If 'pressing' the clay remember also to cover it with a smooth piece of foil and remove this carefully when finished (Figure 1). Cut as many bases as you need and peel away excess clay. If you think the base is too thick, press the rounds of clay a second time and cut again. Do not remove the bases from the foil. I usually press out the bases one day and store them in an airtight container, in a cool place, until the following morning. They are then

FIGURE 1

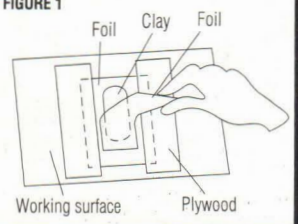


FIGURE 2

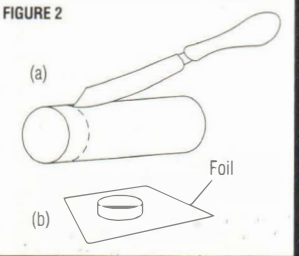


FIGURE 3

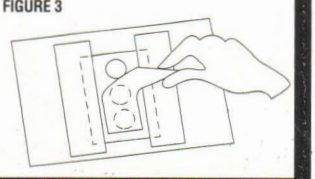


FIGURE 4

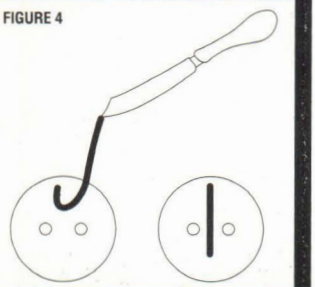


FIGURE 5

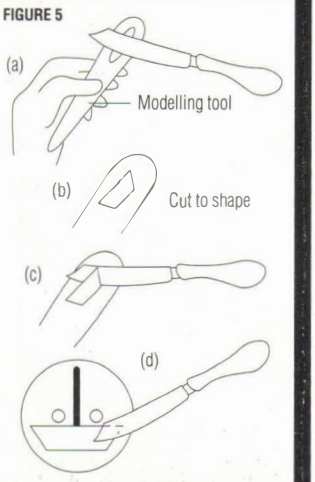


FIGURE 6

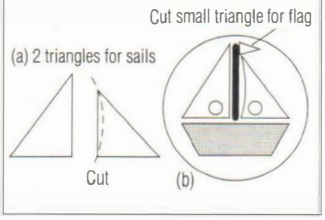


FIGURE 7

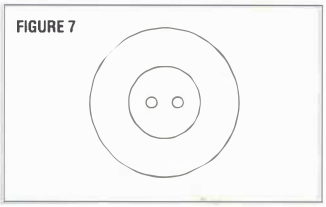


FIGURE 8

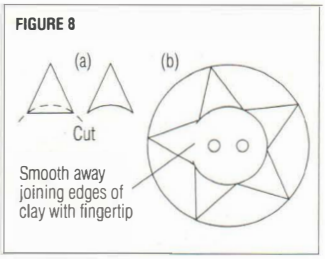


FIGURE 9

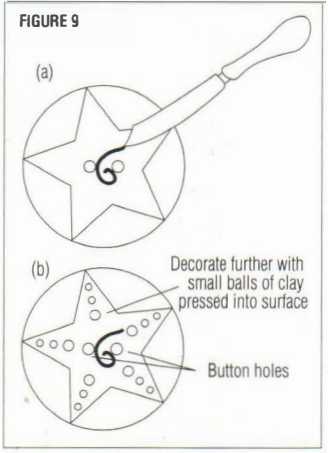


FIGURE 10

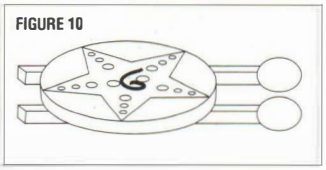


FIGURE 11

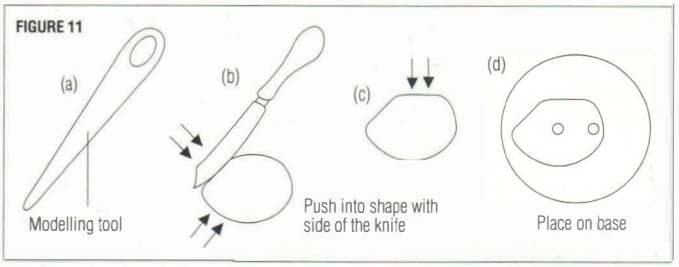


FIGURE 12

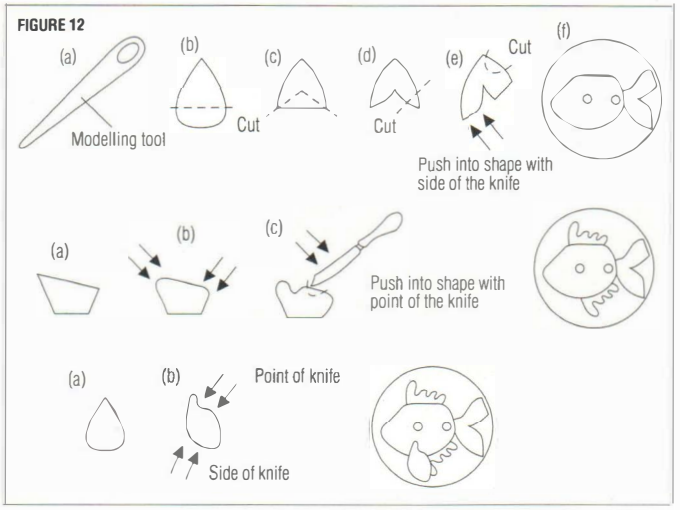


FIGURE 13

FIGURE 14

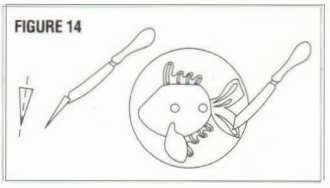
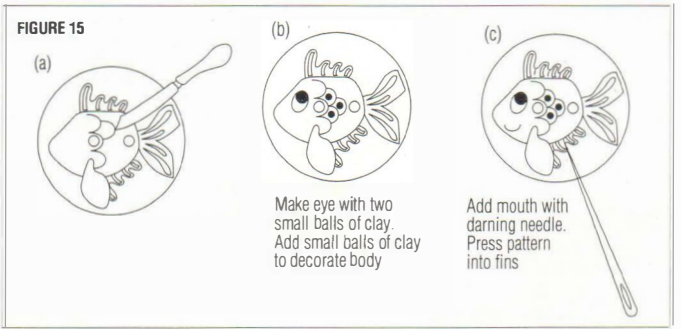


FIGURE 15



usually firm enough to work on, without distorting the shape.

If you can't find a ready made cutter in the size you require, it is reasonably easy to make one from plastic piping, bottle tops or containers. You need to remove the closed end of the container or bottle top to form a hollow tube. File and/or sandpaper one end of the tube, on the outer surface only, to create a smooth cutting edge.

METHOD B — SLICING

If you wish to make the bases without pressing, rolling or using cutters, simply form a cylinder of softened clay and slice off equal pieces. Place these immediately on to a sheet of foil. If the clay is too soft to slice without excessively distorting the shape, leave your work in an airtight container in a cool place until the clay is firm enough to cut (Figure 2). If necessary, push the button bases into shape with the modelling tool.

METHOD C — PRESSING

Another method is to divide the softened clay into equal pieces. Roll these into balls and place on a piece of foil. Cover with a sheet of foil and press into rounds (Figure 3). (See Making a Simple Press). Carefully peel away the top sheet of foil, but do not remove bases from the bottom layer.

Using either of the last two methods it is almost impossible to get the bases exactly the same shape and size, but I don't think this really matters with hand crafted buttons, it can add to their individuality and charm.

Before beginning on the bases make sure they are free from dust and minute hairs. If there are any bumps on the surface it usually means that air has been trapped in the clay. It is better to discard these, as the uneven surface will spoil the design and may well be more noticeable when the clay has hardened.

BUTTON HOLES

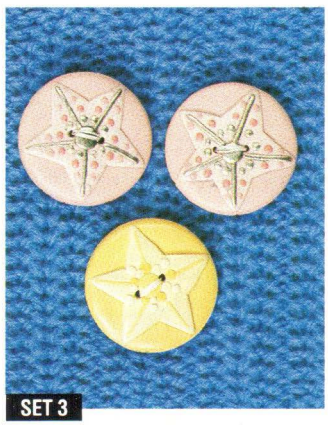
The button holes can be marked before the design is applied, or left until the work is completed. It is helpful to know where the button holes will be, so the design can be planned around them. On such a small piece of work it is possible to spoil a design by not thinking about where the holes are going to appear!

When marking the button holes, make a small dent with the point of a darning needle. Don't be too heavy handed, and don't pierce the button right through in case you lose the mark underneath the design you are applying. (Yes, I have done this!). The mark should show through any thin layer of clay applied, appearing as a shallow depression beneath the surface. Simply re-emphasise the mark with the point of the darning needle before adding further detail to your design.

For the exercises that follow, try working on a reasonably large base at first, especially if you have not used this type of modelling material before.

SET 1

SET 2


SET 3

EXERCISE 1

The purpose of this exercise is to ensure that all additional layers of clay applied to the base have adhered to each other. Any pressure applied when completing the design needs to be reasonably light, so as not to distort either the base or design, but equally, needs to be firm enough to ensure bonding.

A SLOOP

You will need Navy, White and Carmine (Red) Clay.

1 Prepare clay.

2 With the navy coloured clay make two or more bases. Mark button holes (I usually make more bases than required in case of mishaps).

3 First roll a very thin length of red clay for the mast. Cut to the length required. Using the point of your knife secure one end and position the mast on the base. Press gently to ensure the pieces of clay have bonded (Figure 4).

SET 4

SET 5

SET 6

4 For the body of the sloop you will need a very thin layer of red clay. Either roll it out like pastry or press between the modelling tool and the knife. Cut into shape and place on the base (Figure 5).

5 Roll or press white clay for the sails as you did for the body of the sloop. Cut into two triangles and position on base (Figure 6). As you gently press the clay on to the base the depression where the button holes are marked should become visible.

6 Make button holes.

7 Place on baking tray and harden according to the manufacturer's instructions.

Button Set 1 shows the sloop in large and small sizes and a change of colour combinations.

EXERCISE 2 — THE STARFISH

You will need Navy and White Clay.
Optional: Gold or silver powder.
Thin brush.
Matt or gloss lacquer.

In the following exercise only varying shades of blue are used. The degree of contrast is up to you.

1 Make two or more bases. Mark button holes.

2 Mix a contrasting shade of blue. Roll a small piece of clay into a ball. Press between the modelling tool and knife to form a circular piece for the body. Position on the base (Figure 7).

3 Roll or press sufficient clay to make five triangles and position these on the base around the body (Figure 8).

4 Relocate the marks for the button holes.

5 Decorate with further contrasting shades of blue (Figure 9 and top and bottom buttons in Button Set 2).

6 If you would like to add a touch of glamour with gold or silver powder, this can be applied now with a very thin brush to whichever part of the design you wish to highlight — examples shown on the smaller buttons from Button Set 2, and the pink variations of Set 3. Use very sparingly. A little goes a long way. *Please observe carefully the manufacturer's instructions when using this powder.*

7 Make button holes and harden according to the manufacturer's instructions.

8 Once hardened the powder will need to be fixed with a special varnish. You can buy this in a matt or a gloss finish. Again — please observe the manufacturer's instructions when using this lacquer.

9 Varnish carefully, then place on matchsticks to drain and dry. Make sure the button holes are not blocked (Figure 10).

10 When dry these buttons can be hand washed, although you may prefer to remove them from the garment.

Further colouring and decorating variations can be seen in Button Sets 3 and 4.

EXERCISE 3 — THE FISH

You will need Red, Bright Blue, Green, Yellow and Navy Clay.

1 Make four or more bases with the navy clay.

2 Mark button holes.

3 Position the 'body' of the fish on the base (Figure 11).

4 Relocate button holes.

5 Now form the fins and tail and position on the base (Figure 12).

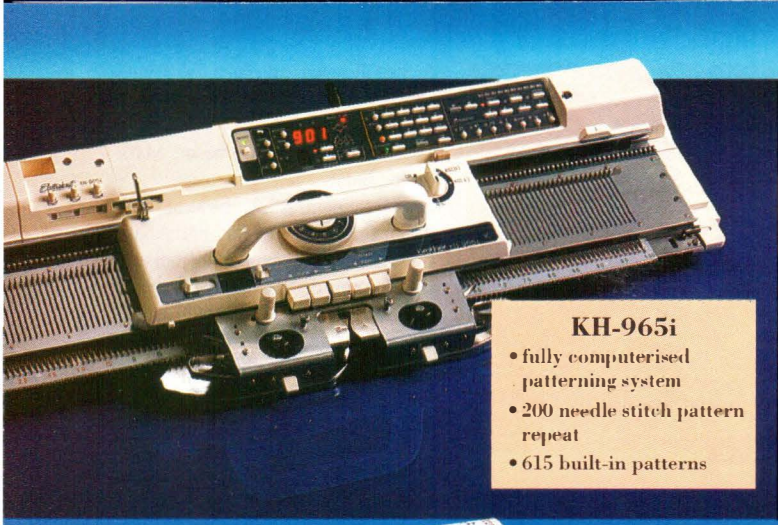
6 Following the diagrams add the fine detail — see Figures 13, 14 and 15.

7 Make button holes and harden according to manufacturer's instructions.

A diversity of decorative colouring is shown in Button Sets 5 and 6.

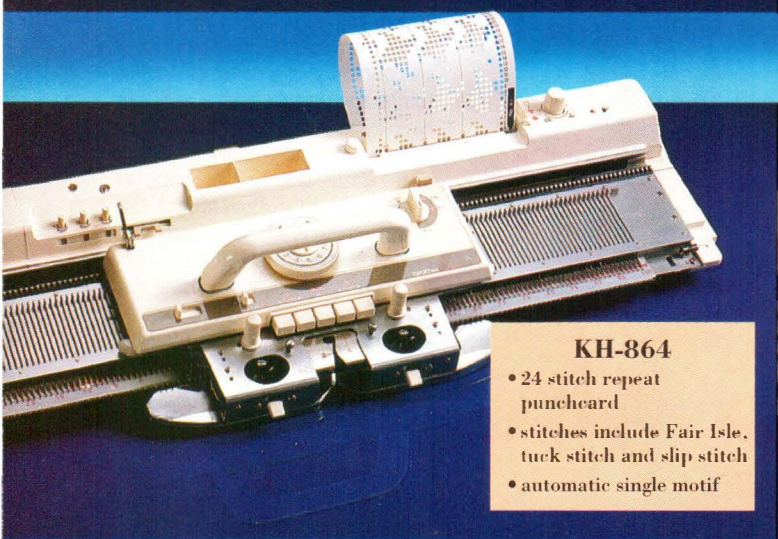
If there are any rough edges around the base left by cutters, these can be smoothed away by rubbing with a glass-paper block (the kind used for making a fine point on pencils). To give a shine to your unvarnished buttons rub gently but vigorously on a piece of cloth. If any bits are going to fall off, now is the time to find out!

Happy buttoning!

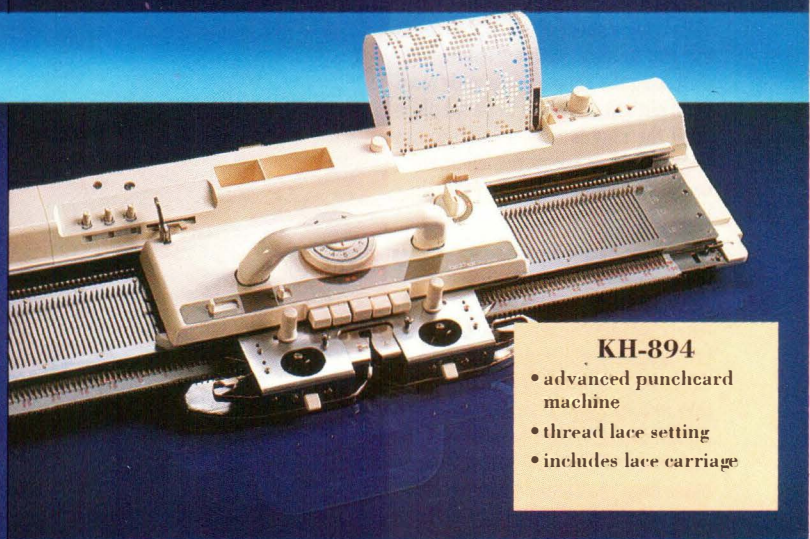


KH-965i
- fully computerised patterning system
- 200 needle stitch pattern repeat
- 615 built-in patterns

KH-900
- computer memory
- 50 built-in patterns
- easy to enter and store your own designs



KH-864
- 24 stitch repeat punchcard
- stitches include Fair Isle, tuck stitch and slip stitch
- automatic single motif



KH-894
- advanced punchcard machine
- thread lace setting
- includes lace carriage

KX-350
- light and compact
- 132 needles, 7mm pitch
- uses popular double knit yarns

KH-270
- electronic machine
- 288 built-in patterns
- ideal for thick and chunky yarns

With choice like this, it's easy to see why we're No. 1.

Brother is the No. 1 name in knitting machines. Because, whatever your knitting needs, there's a Brother machine for you.

FREE IN-HOME SERVICE COVER

As part of our after sales support, Brother will come out to your home with a unique in-home service. Even better, this service is free for the first year.

Choose from the advanced KH-965i with computerised patterning system, the electronic KH-900 with 50 stitch patterns, the fully automatic KH-894 and KH-864 punchcard models, the low cost KX-350 that's compact and easy to use and the KH-270 chunky Electroknit for thicker yarns.

With a choice like this, it's easy to see why our knitting machines are the best.

And why Brother really is the choice for the choosy.

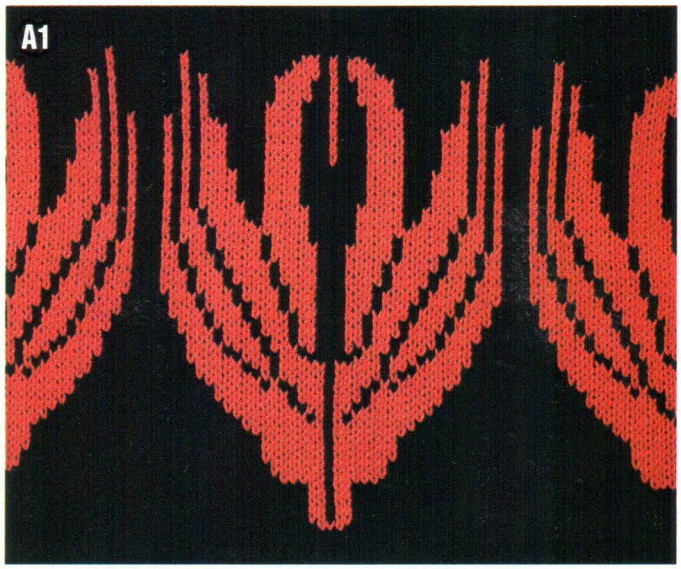
For more information call free today on

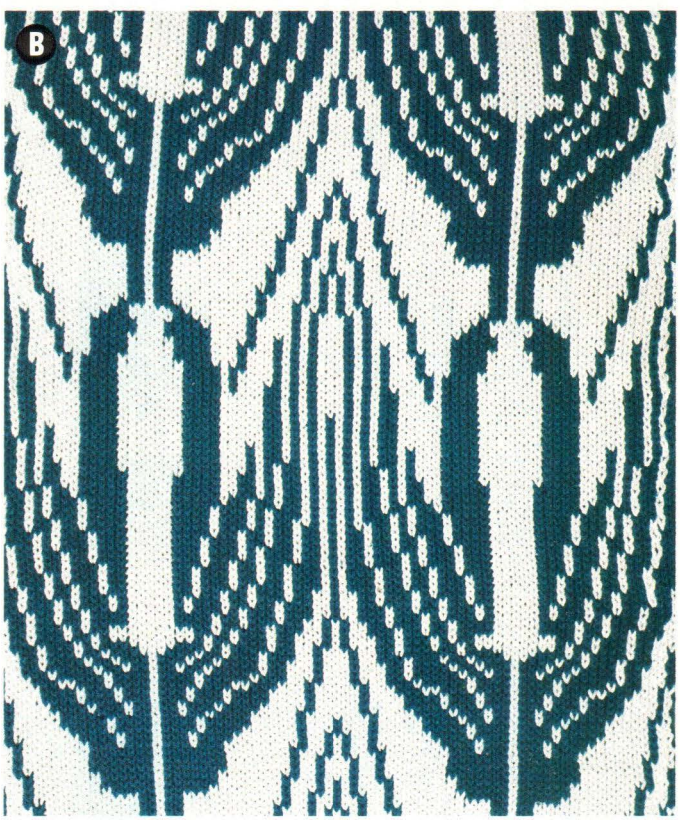
0800 526330

brother®

Knitting Machines

Jones + Brother, Shepley Street, Audenshaw, Manchester M34 5JD.



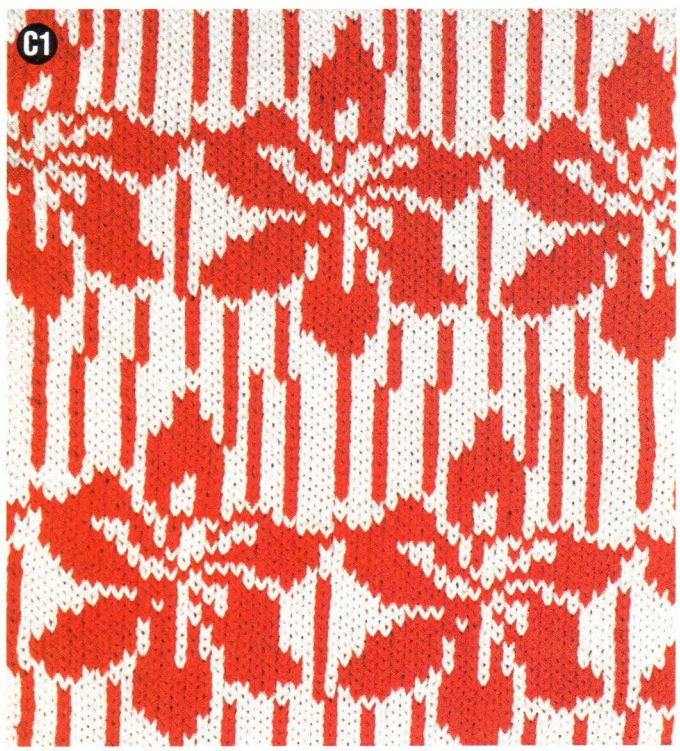


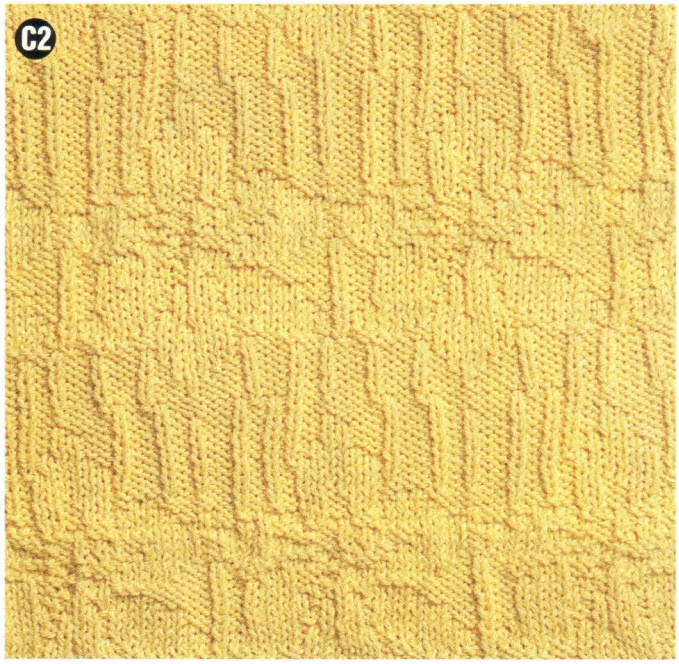
Stitch Pattern Library

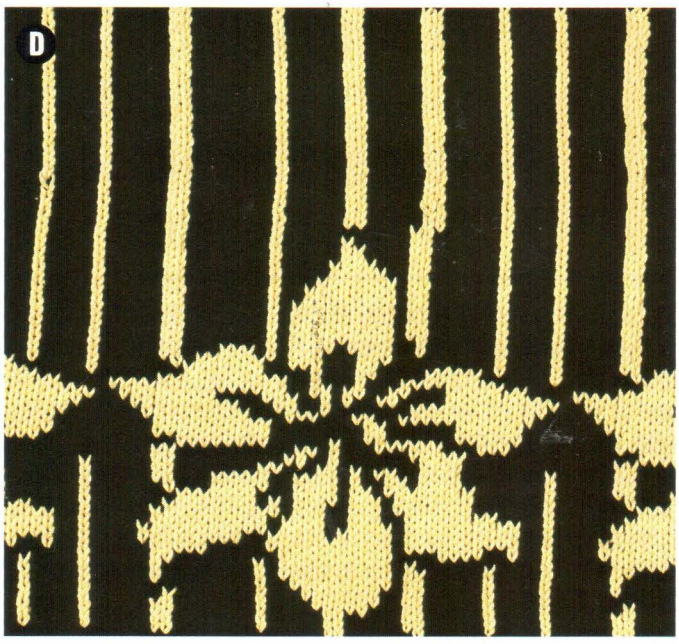
16

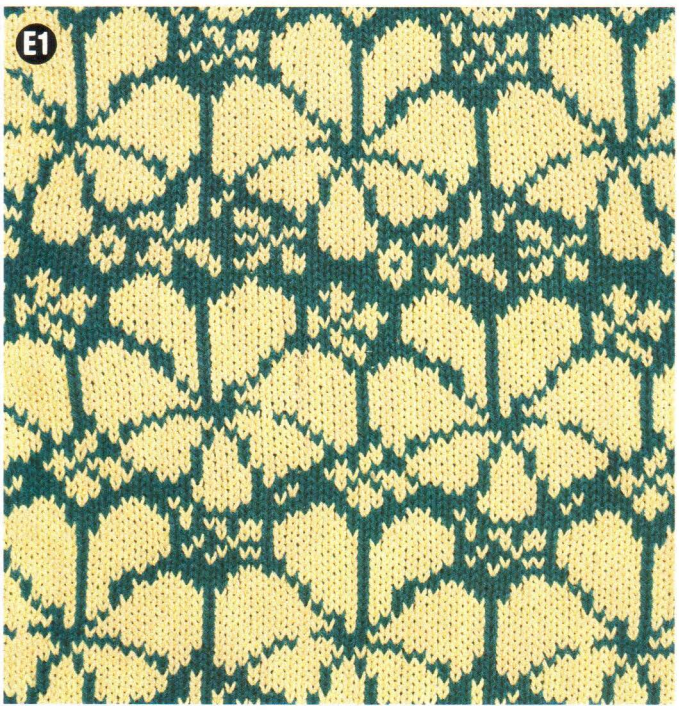
Build up your Stitch Library — pull out and keep section with ideas for ALL machines

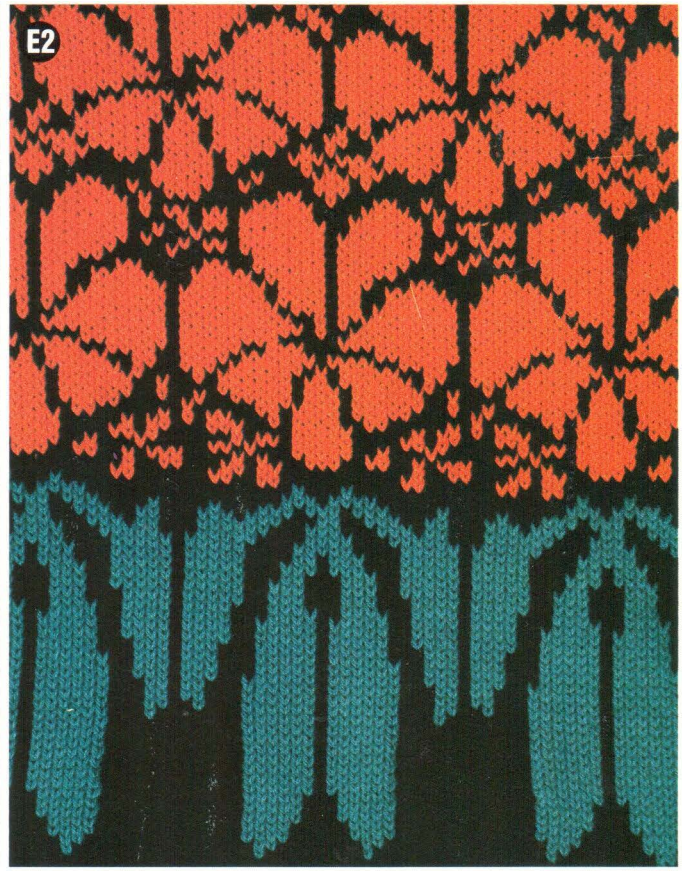
Bold and very definitely bright, this month's Stitch Library should get you in the mood for a hot summer, even if the weather doesn't turn out as we'd like! There are large patterns for big, bold borders or to use as single motifs — even to be worked in intarsia if the fancy takes you. We also have some smaller repeats with ideas for lots of colour changes — an incentive to be daring and use up all those colour oddments cluttering up the yarn stores! You'll find plentiful ideas for amending the designs for different looks, or for a different patterning system. There's something for everyone and all machines in this month's library!

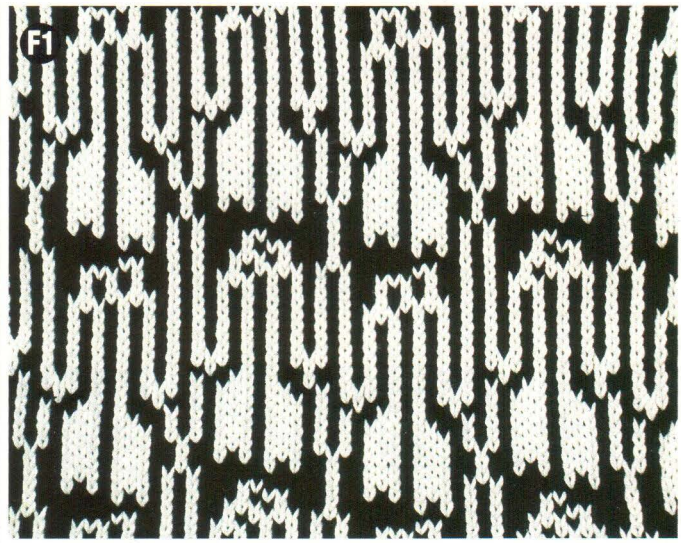



C2


D


E1

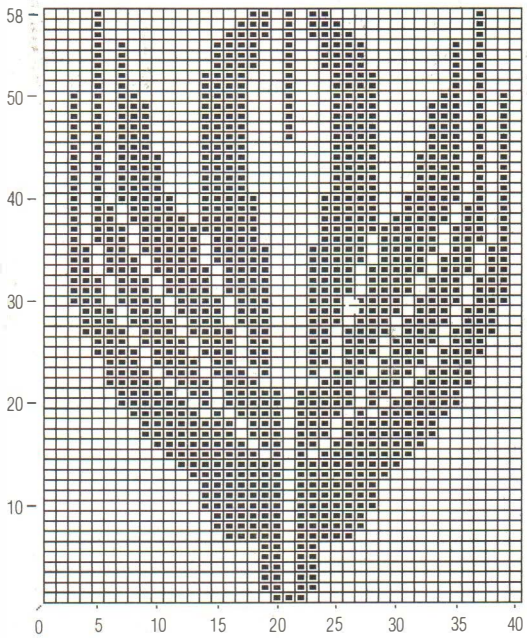

E2


F1

F2

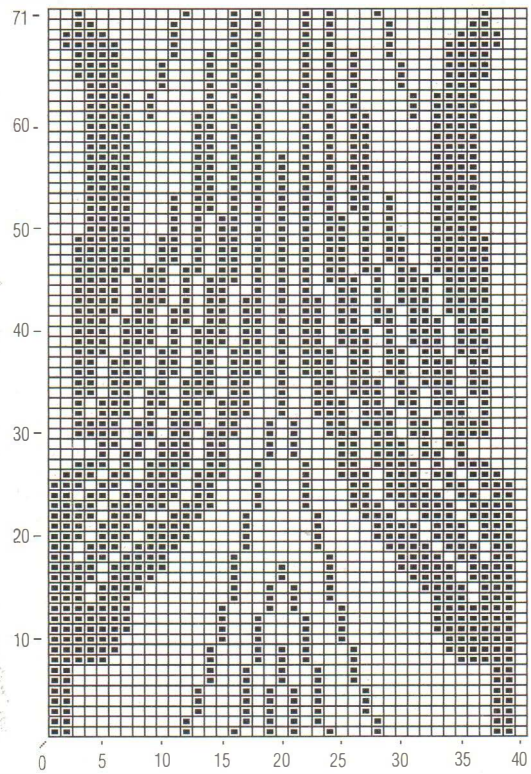
SINGLE FLOWER

Pattern A: 40 stitches x 58 rows
Designed for Passap/Pfaff or electronic systems, with potential for intarsia working. We knitted two versions.
Pattern A1: A large and bold border suggests itself with this dramatic combination of Black and Cyclamen Cotton. We worked in double jacquard, but with an alternate needle setting on ribber or back bed so that the finished fabric wasn't heavy.
Pattern A2: Worked as a single bed Fair Isle, single motif. The floral shape is emphasised by a change of colour. With White in Feeder 1/A throughout, we used Jade Green in Feeder 2/B for the first 14 rows and completed the design with Cyclamen in Feeder 2/B.
Suitable Adaptation: On machines where the design is too large, try this as a basis for an intarsia motif. Use pattern A2 as a guide, but shade in different greens and then different pinks (or other suitable colours) for the petals. The outer petals could look wonderful if they were a darker shade than the inner ones and just the top central tip of the flower could be lighter again.



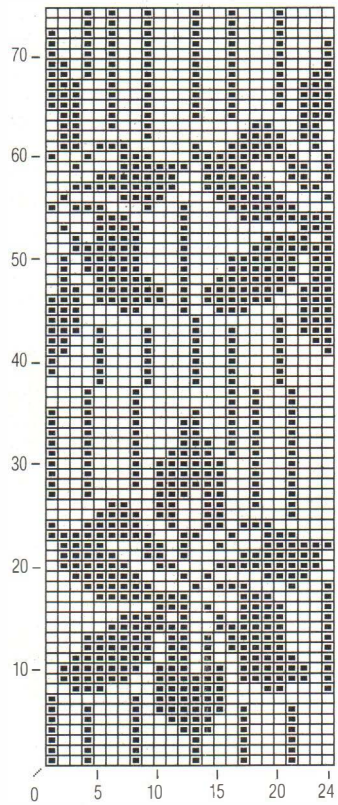
FLORAL GEOMETRIC

Pattern B: 40 stitches x 71 rows
Adapted from pattern A, as a repeating Fair Isle or jacquard design for Passap/Pfaff or electronic machines.
The extra petal details and joining stretched diamond reduces the length of the floats, so if you've got the nerve, this could be used as an all-over Fair Isle design. We worked our sample in White and Jade cottons.



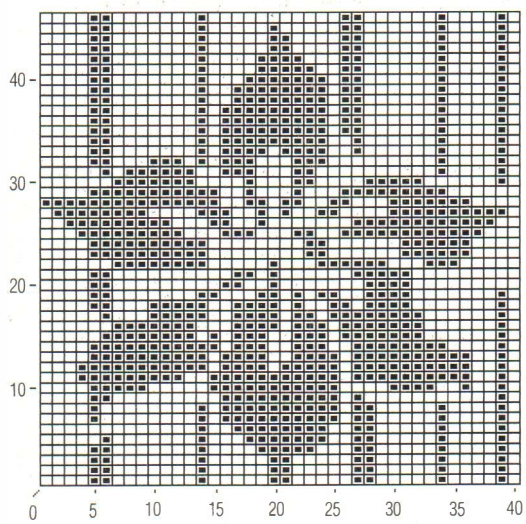
FLORAL CLIMBERS

Pattern C: 24 stitches x 74 rows
Suitable for punchcard and electronic machines and could be adapted for a 30 stitch repeat.
Pattern C1: Worked as a Fair Isle design using Red and White for a really hot, bright look.
Pattern C2: Toned down a bit by working as garter stitch (both sides of the fabric are attractive) in Yellow Cotton.
Suitable Adaptation: For a 30 stitch repeat, set the first motif as shown, add 3 stitches either side of pattern as set and another vertical line in these. For the second set of motifs, place the flower halves at each edge as shown and add six stitches in the centre, with another vertical stripe as desired.



FLORAL AND STRIPE

Pattern D: 40 stitches x 46 rows
Designed for Passap/Pfaff and electronic machines. This was adapted from pattern C with the intent only to use the flowers right at the bottom of the garment — the rest of the garment would continue in fine vertical stripes, giving a very clean look, just softened by its border.
The whole design can be worked from the one card/pattern, or another vertical stripe design can be evolved to continue after the border as desired. We worked in single bed Fair Isle using Black and Yellow. After the border had been completed, the pattern was locked on the first row and the Fair Isle knitting continued on this one row throughout.



HERBACEOUS BORDER

Pattern E: 24 stitches x 55 rows for E1 or 92 rows for E2

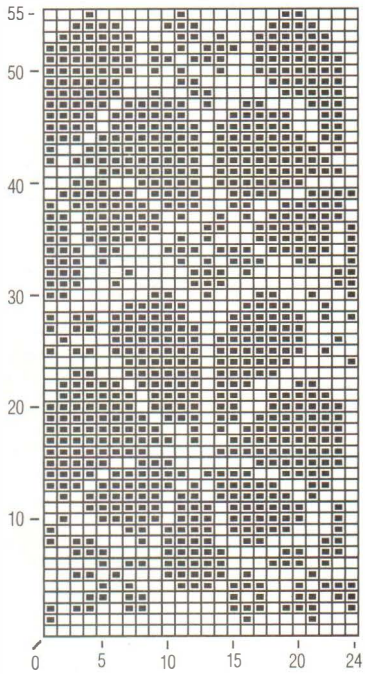
Designed for punchcard machines, but the idea is readily adapted for other systems (try spreading out the larger flowers and adding more smaller ones in between).

Pattern E1: This is the repeating version of the design. We worked in Jade and Yellow Cotton for the all-over patterning. If you want to commence with the border pattern in E2, once one complete repeat of E2 has been worked, change to this design, it is very slightly different to the flowers on E2, making the vertical repeat less stripy looking.

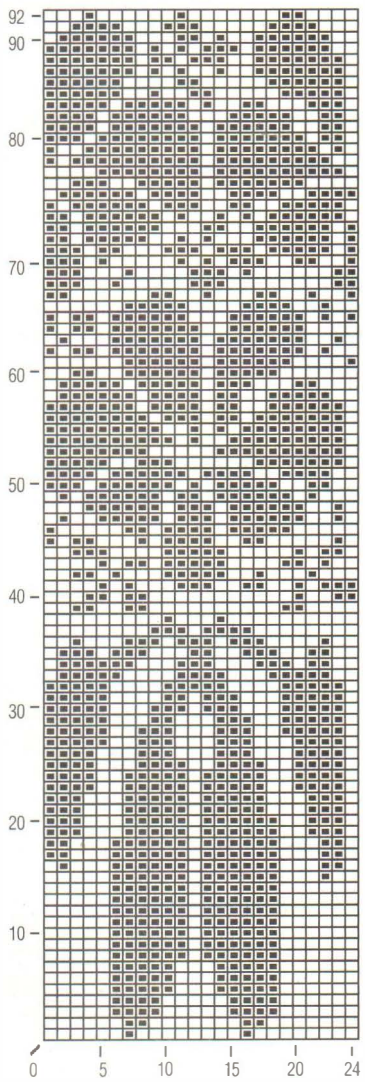
Pattern E2: This could be used as a border on its own, or as a start to an all-over floral design (see E1). The change of colours for the bottom leaves would add extra drama to the border, we worked thus:

Using Black in Feeder 1/A throughout, use Jade in Feeder 2/B for 38 rows. Continue using Red in Feeder 2/B to end of border or throughout pattern.

E1



E2



HANGING OR BORDER FLOWERS

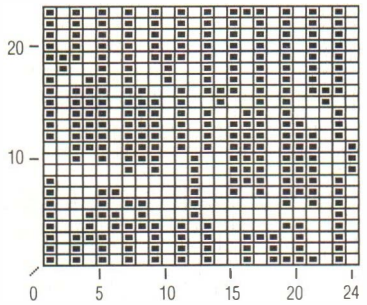
Pattern F: 24 stitches x 23 rows

Designed for punchcard machines — this design can be used either way up!

Pattern F1: A geometric look is achieved when the design is worked exactly as printed in two highly contrasting colours — such as our extremes of Black and White. If you were feeling adventurous, you could use textile paints or crayons to colour in some parts as desired!

Pattern F2: Turn the punchcard the other way for this variation. We worked in Fair Isle stripes using Black in Feeder 1/A throughout, change colours in Feeder 2/B thus:

Using Jade, K13 rows; Using Red, K10 rows; Using Jade, K13 rows; Using Yellow, K10 rows. Repeat these 46 rows throughout, or change to different colours for each block of 10 rows as set. For a less stripy look where the colour changes, do a little Swiss darning on the start and finish of the 'flowers'.



BEDAZZLED

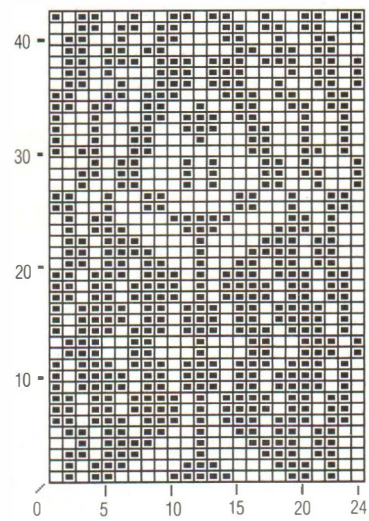
Pattern G: 24 stitches x 42 rows

Designed for punchcard machines, but easily adapted for other systems.

A wonderful way to use up lots of oddments of bright colours — the Black acts as a solid link to the design. *Note:* If you have a single bed colour changer, punch in reverse (i.e. leave holes blank and punch blanks) and then the Fair Isle colour changing can be worked automatically. Using Black in Feeder 1/A throughout, change colours in Feeder 2/B thus:

K2 rows Yellow; K2 rows Turquoise; K2 rows Red; K2 rows Jade; K2 rows Yellow; K2 rows Turquoise; K2 rows Red; K2 rows Jade; K2 rows Yellow; K2 rows Turquoise; K2 rows Red; K2 rows Jade; K6 rows Turquoise; K2 rows Jade; K2 rows Yellow; K2 rows Turquoise; K2 rows Red; K2 rows Jade. Repeat these 40 rows throughout.

Note: This will gradually change the colour fall of the pattern as the garment progresses.



SUMMER BRIGHT

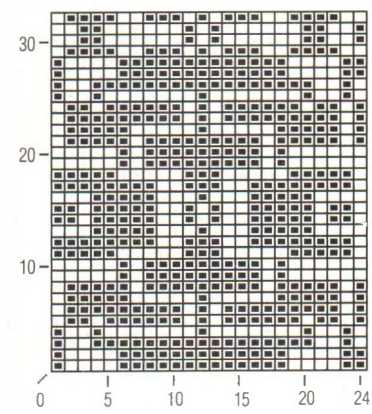
Pattern H: 24 stitches x 32 rows

Another punchcard design which could be handy for using up lots of colourful oddments.

Pattern H1: Worked as all-over Fair Isle using Red and White.

Pattern H2: Worked in Fair Isle with even numbered colour changes — so if you have a colour changer, punch in reverse (see pattern G). Jade used in Feeder 1/A throughout, work 4 rows of each following colour in Feeder 2/B thus:

Red; White; Black; Yellow; Black; White; Red; White. Repeat these 32 rows throughout.

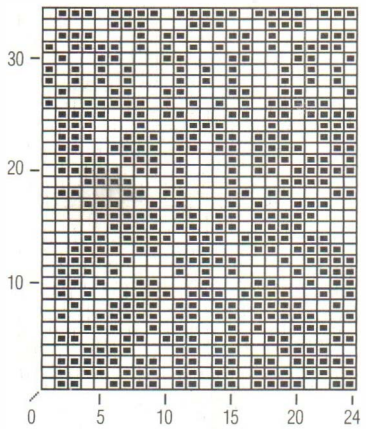


HOT, HOT, HOT!

Pattern I: 24 stitches x 34 rows

Designed for punchcard machines, we used hot colours, but if you prefer, try soft combinations of shades of one colour for the colour changes, or use a yarn which changes colour along its length as the contrast yarn.

We used Black in Feeder 1/A throughout and changed colours in Feeder 2/B thus:
K6 rows White; K8 rows Cyclamen; K8 rows White; K4 rows Jade; K4 rows Cyclamen, K4 rows Jade. Repeat these 34 rows throughout.



FLORAL TONES

Pattern J: 30 stitches x 63 rows

Designed for Singer, some fine gauge and other electronic machines. This stylish design could have a multitude of uses, from tunic and jacket fabrics to home furnishings!

Pattern J1: Worked as Fair Isle in Cyclamen and White.

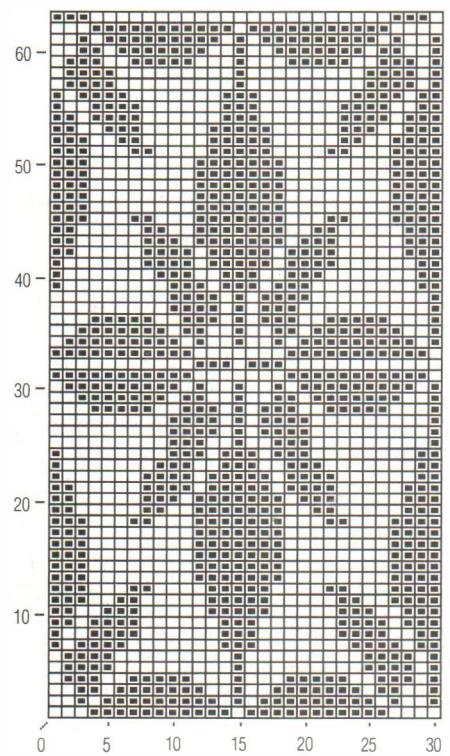
Pattern J2: Colour changes give a delightful touch of drama. Using White in Feeder 1/A colours were changed in Feeder 2/B thus:
K4 rows Jade; K4 rows Red; K15 rows Black; K4 rows Red; K4 rows Jade; K1 row Black; K4 rows Jade; K4 rows Red; K14 rows Black; K4 rows Red; K4 rows Jade; K1 row Black. Repeat these 63 rows throughout.

Pattern J3: Worked as garter stitch using Jade 4 ply Cotton.

Suitable Adaptations:

1. Mark the mylar sheet with the large centre part of the pattern only. Use double length and colour changes as desired for a dramatic single motif.

2. Try some further electronic changes to a single motif, such as double width as well as double length — or try rotation (if you have this facility) with double length.

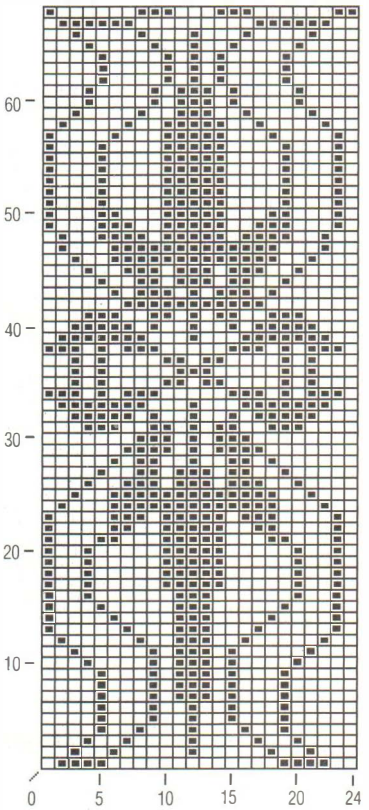


FLORAL TONES 2

Pattern K: 24 stitches x 68 rows

An adaptation from pattern J for punchcard machines. In fact, if desired, you could omit the side detail and work a similar counterchange repeat to that in J if desired.

We worked in bold colour changes, using Black in Feeder1/A throughout, changing colours in Feeder 2/B thus:
K4 rows Yellow; *26 rows Turquoise; K11 rows Red; K26 rows Yellow*. Repeat from * to * throughout.



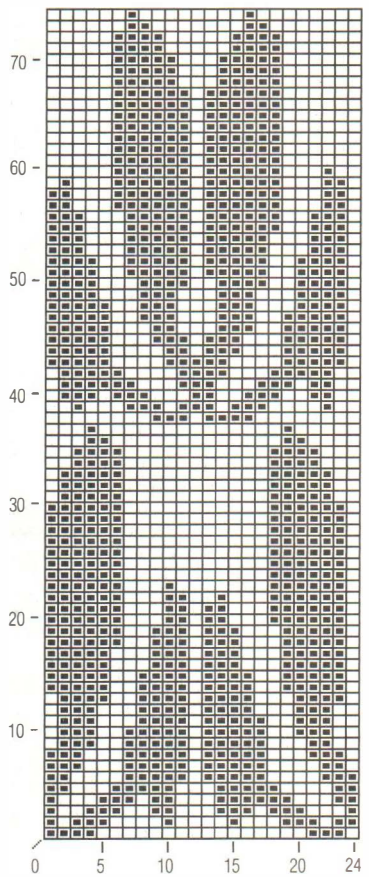
FORMAL ARRANGEMENTS

Pattern L: 24 stitches x 74 rows

Designed for punchcard machines, this stylised pattern can have several different looks.

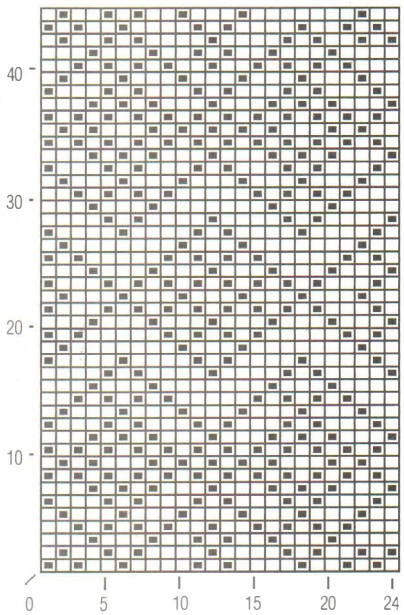
Pattern L1: Worked as an all-over Fair Isle, using Red and White.

Pattern L2: Worked with colour changes, to bring out a floral appearance. Using White in Feeder 1/A throughout we changed colours in Feeder 2/B thus:
K16 rows Jade; K12 rows Cyclamen; K9 rows Bright Pink. Repeat these 37 rows throughout or change the pinks for two shades of another appropriate colour.
If desired, you can add a little Swiss darning on completion to soften the colour changes — as we have done on the bottom row of the border. The second (counter change) row has been left exactly as knitted.



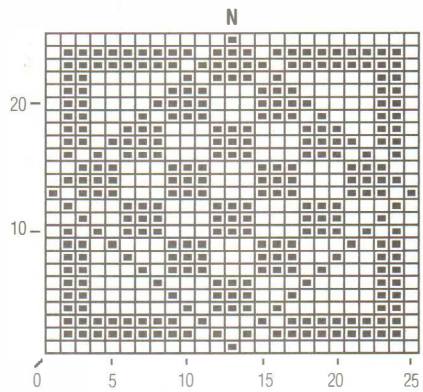
DISTINCTIVE DIAMONDS

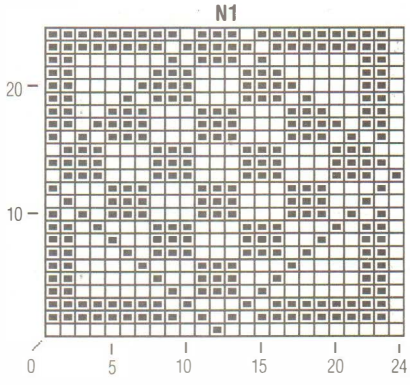
Pattern M: 24 stitches x 44 rows
Designed for punchcard machines, but simply enlarge the diamonds for 30 or 40 stitch systems. this will give a longer design, but one in proportion to that shown.
Pattern M1: Worked as Fair Isle (so you could see the basic design) using Black and Turquoise.
Pattern M2: Punch negatively (i.e. punch blanks and leave holes blank) — electronic machines use negative button. Set elongation button (double length) and work in tuck stitch.
Pattern M3: Use pattern as shown and double length, work in punch/thread lace. We used 4 ply cotton in Feeder 1/A and matching sewing machine cotton in Feeder 2/B.
Pattern M4: Worked in Cyclamen Cotton on the garter carriage — design set on normal rotation, but you could also try it on double length as well!



CHECKMATE

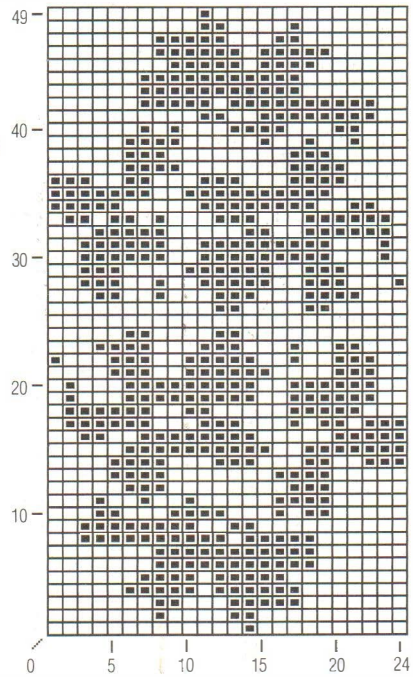
Pattern N: 25 stitches x 25 rows or 24 stitches x 24 rows
Designed for punchcard or electronic machines.
Pattern N1: Worked as a single motif, which can be easily done using pattern N1 as a guide on punchcard machines thus:
Set for single motif over centre 24 stitches and on pattern row 12, pull one needle at appropriate side forward to upper working position, for the extra stitch required at the side. Continue and work one complete repeat and then knit the first row once more. We used Cyclamen and Black. Try a variation with scattered motifs in different bright colours all-over the garment.
Pattern N2: Worked using the garter carriage, texture on both sides is very bold and interesting.
Suitable Adaptations: For a bold geometric look on a Chanel style jacket or 3/4 length coat, work as Fair Isle or double jacquard.





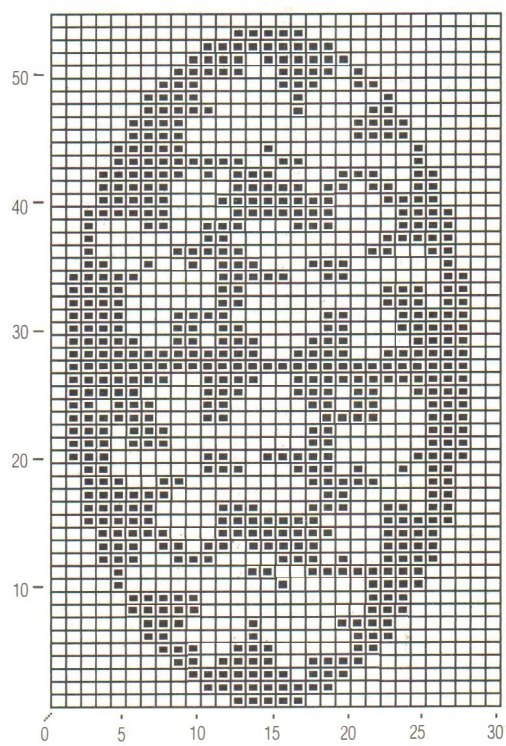
FLOWER POWER

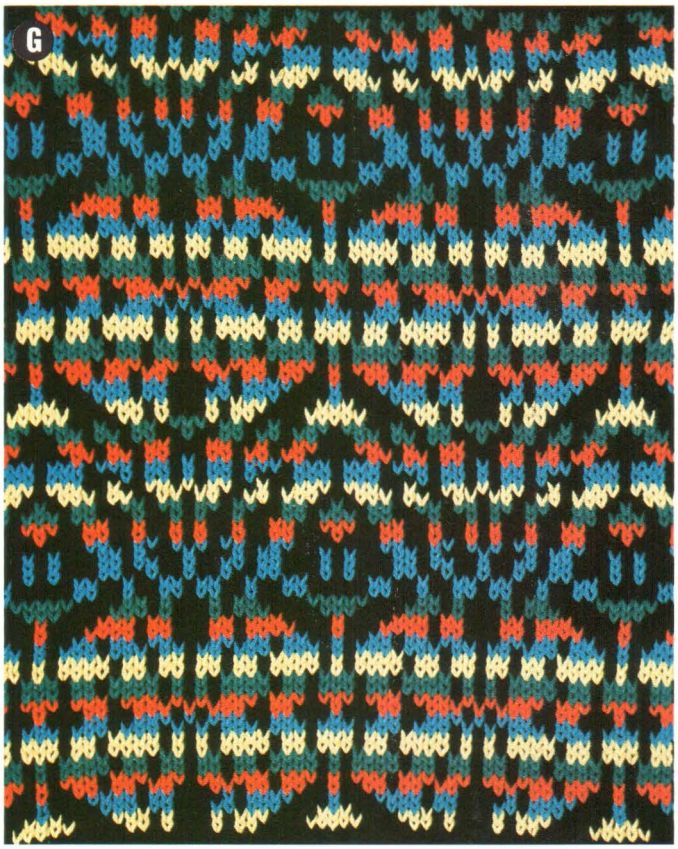
Pattern O: 24 stitches x 49 rows
Designed as a single motif, can be used on any machine which can pattern on 24 or more stitches.
The shape of the flowers become clearer at a distance. We worked as a single motif using Black and Cyclamen.
Suitable Adaptations:
1. Use White as the contrast and textile paints to colour in the flowers.
2. Set into an oval frame by adding some Swiss darning. Use the outside edge of the oval in pattern P as a guide and Swiss darn around flowers.



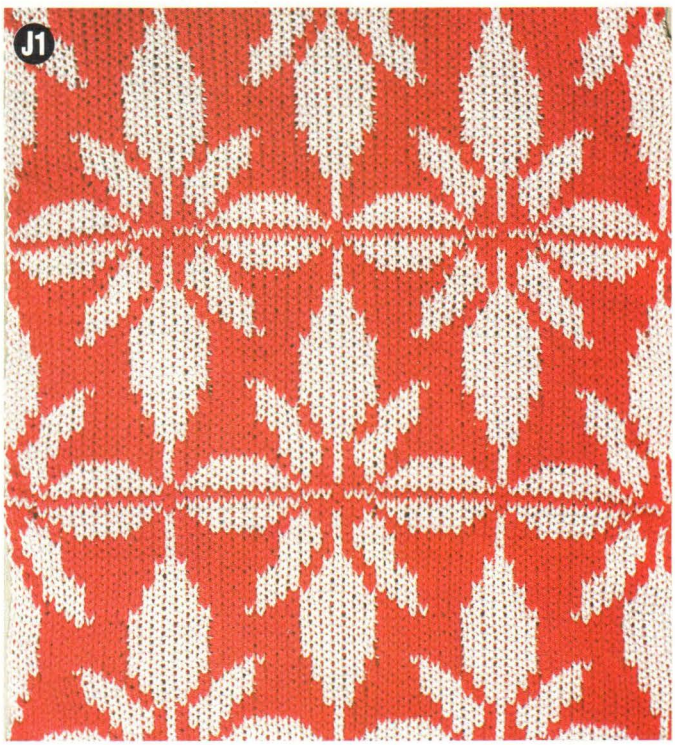
FLOWER MEDALLION

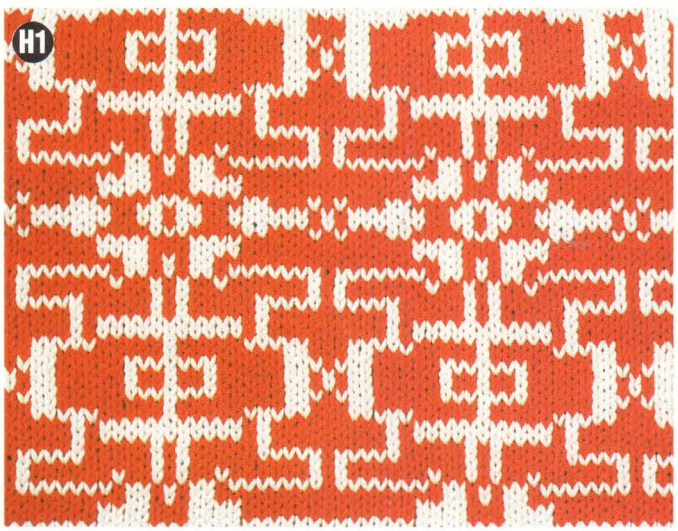
Pattern P: 30 stitches x 53 rows
Designed for Singer, Passap/Pfaff and electronic machines. We set the flowers into a contrasting medallion, which in itself gives lots of scope for further adaptation.
Worked as a single motif using Yellow and Black.
Suitable Adaptation: Make the frame larger and more defined by using another contrast colour and Swiss darning around the oval setting.




G

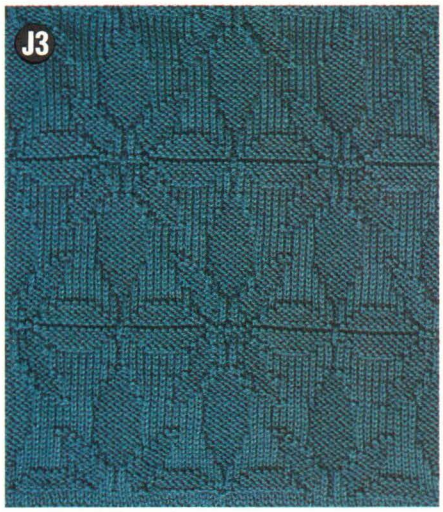
I

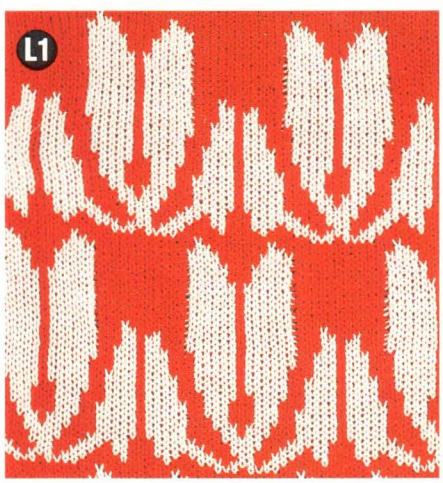

J1

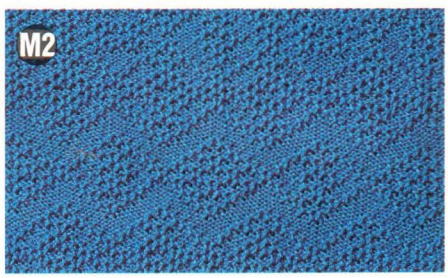

H1

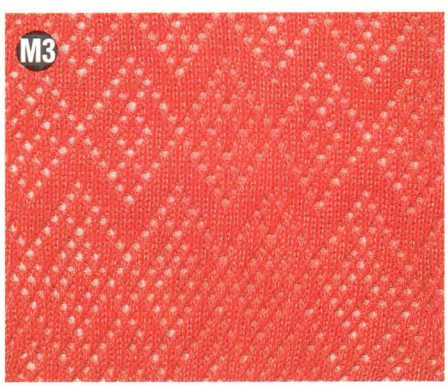
H2

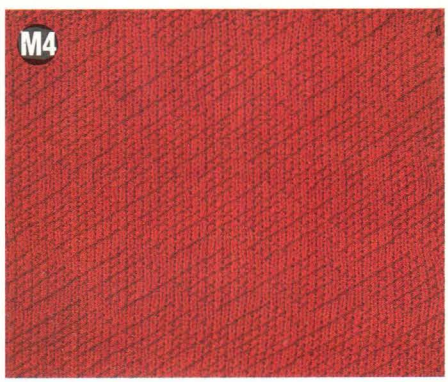
J2

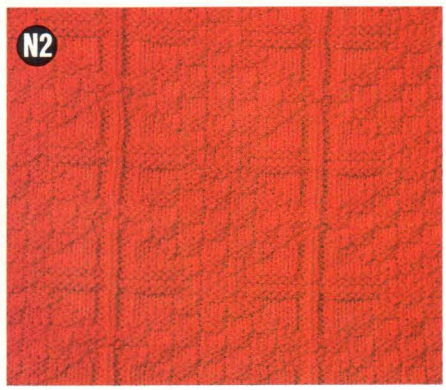


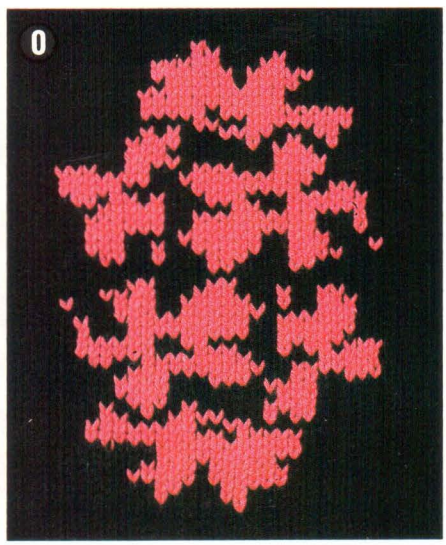


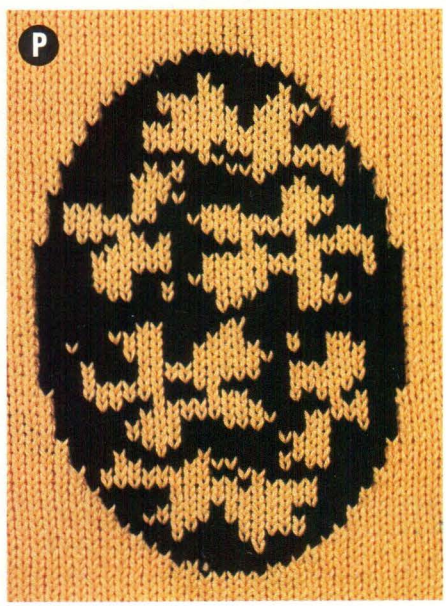












YARN AND COLOURS

We used 4/8s Soft Cotton in Black, White, Cyclamen, Buttercup, Jade and Red.

All are available from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF.

COTTON FOR SUMMER

— MAYPOLE 4 PLY COTTON

350 gram cones of this Superb 4 ply soft cotton at only

£3.99

each when you order five or more cones.

POSTAGE FREE

To BSK LTD, MURDOCK ROAD, MANTON INDUSTRIAL ESTATE, BEDFORD MK41 7LE

Please send me.....cones of 'Maypole' 4 ply cotton yarn
(indicate number of cones of each colour in the relevant boxes).

☐ 1. IVORY ☐ 2. APRICOT ☐ 3. SILVER ☐ 4. JADE ☐ 5. DAMSON ☐ 6. FUCHSIA ☐ 7. BLACK ☐ 8. PEACH ☐ 9. PINK ☐ 10. PALE LILAC ☐ 11. LEAF GREEN

☐ 12. SCARLET ☐ 13. HYACINTH ☐ 14. SAND ☐ 15. LEMON ☐ 16. SAXE ☐ 17. DUSTY PINK ☐ 18. TURQUOISE ☐ 19. WHITE ☐ 20. CLOVER ☐ 21. NAVY

PRICES:	NO		PRICE PER CONE	POSTAGE AND PACKING	TOTAL
12+ CONES*		*Plus my free cone	£3.99	FREE	
5+ CONES			£3.99	FREE	
1 TO 4 CONES			£4.60	£1.95	

*I have ordered 12 cones or more and therefore I would like my free cone in colour..... when I enclose my card (see cover of magazine)

Please send to:
BSK Ltd, Murdock Road, Manton Industrial Estate, Bedford MK41 7LE or Ring us on (0234) 217096

Cheque/PO payable to BSK Ltd.
Payment by BSK Account Card or Credit Card

Card No. ☐ ACCESS ☐ VISA

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Signature.....

Expiry Date.....

Name.....

Address.....

.....

.....

Postcode.....Tel No.....

If you do not wish to cut your magazine, please send your order on a separate sheet of paper. MKT 6/94

Colour reproduction of yarns is as accurate as printing will allow

ROSEMARY PRATT

Lady's Patchwork Embroidered Tunic

MACHINES: *These instructions are written for standard gauge machines*
YARN: *Bonnie's Sable Crepe*
FIBRE CONTENT: *100% Bright Acrylic*
COLOUR: *We used White (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP*

SIZES
To suit bust 86[91:96:101:106]cm.
Finished measurement 97[102:107:112:117]cm.
Length 70[70:71:72:72]cm.
Sleeve seam 17cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bonnie's Sable Crepe
1 x 500g cone in MC.
4-5 skeins Anchor stranded embroidery thread. We used Wine, Red, Deep Pink, Mid Pink and Jade.

MAIN TENSION
32 sts and 40 rows to 10cm measured over st st (tension dial approx 6). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 63.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

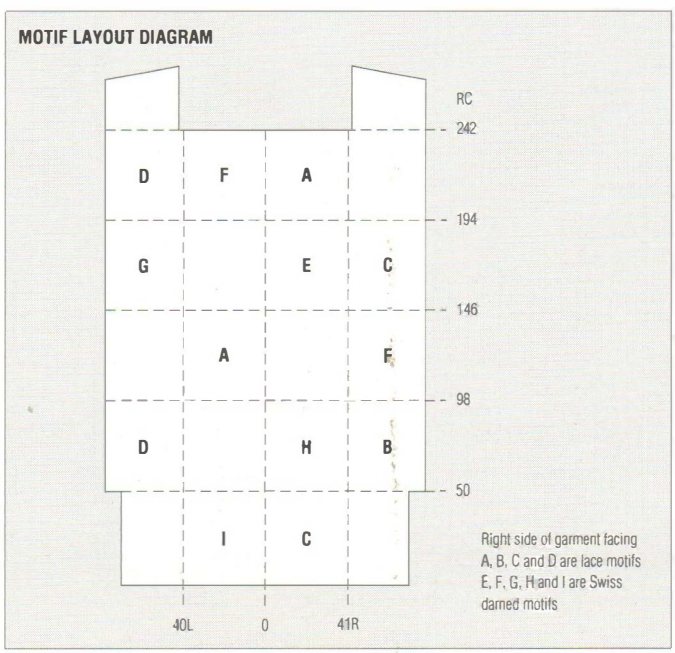
PATTERN NOTE
Check lace pattern: *transfer st from 40L, 1R and 41R on to their adjacent N, leaving empty Ns in WP. K4 rows*. Rep from * to * until RC shows 50. Transfer 2nd and every foll alt st on to adjacent Ns, leaving empty Ns in WP. Repeat vertical and horizontal lace patt as set making horizontal lace lines as signified by RC numbers on layout chart.
Lace motif patterns: worked manually — see Diagrams A, B, C and D and pattern layout chart.
To centre lace motifs, rows to be worked after vertical transfer before starting each motif are:
A K6 rows
B K4 rows
C K2 rows
D K2 rows
Colour details: worked in Swiss darning — see Diagrams E, F, G, H and I and pattern layout chart.

FRONT
Push 137[145:153:161:169] Ns (extra st to L) to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row.
RC000 Using MT-1, inc 1 st at beg of next 10 rows. Dec 1 st at beg of next 10 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. MT+1, K1 row.
RC000 Using MT, K1 row. Transfer sts from 40L, 1R and 41 R on to their adjacent N and work in check lace patt (see note) throughout. Working from layout diagram and lace motif diagrams, add motifs in positions shown (or as desired — see patt note). *At the same time*
SHAPE SIDE SLITS
Cast on 8 sts at beg of next 2 rows. 153[161:169:177:185] sts. K until RC shows 240.
SHAPE NECK
Set carr for HP and push all Ns to L and 40 Ns to R of centre '0' to HP. Cont over rem 36[38:44:48:52] sts for first side. K2 rows and transfer sts for last vertical lace line. K until RC shows 270[270:274:278:278].
SHAPE SHOULDER
K1 row. Always taking the yarn around the first inside N in HP, push 13[14:15:16:17] Ns at armhole edge to HP on next and foll alt row, K1 row. Return 28[32:36:40:44] Ns nearest carr to UWP, K1 row and WK.
CAL. Reset RC at 240. Push 36[38:44:48:52] Ns nearest carr to UWP and work to correspond with first side.

NECKBAND
Set carr so HP Ns will K. Using MC and MT-1, dec 1 st at beg of next 10 rows. Inc 1 st at beg of next 10 rows. Turn a hem by picking up loops from first row of neckband and hang evenly along the row. Using MT+1, K1 row and cast off.

BACK
Work as given for front, omitting all lace patterning, until RC shows 240. K10 rows. RC 250.
SHAPE NECK
Work as given for front, remembering to reset RC at 250 for second side.

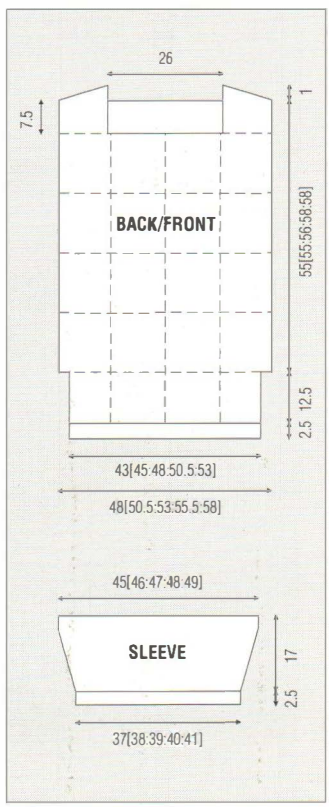
SLEEVES
Push 116[120:124:128:132] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Using nylon cord, K1 row. Using MC and MT-1, K20 rows. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row.



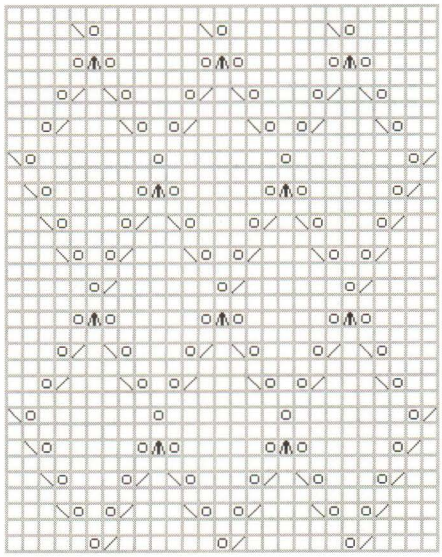
SLIT BANDS
Push 40 Ns to WP. With wrong side facing, pick up sts from bottom side slit edge and hang evenly on to Ns. Using MC and MT-1, inc 1 st at hem edge on next and every foll alt row, 5 times in all. Dec 1 st at hem edge on next and every foll alt row, 5 times in all, K1 row. Turn a hem by picking up loops from first row of band and hang evenly along the row. Using MT+1, K1 row. Cast off.

SIDE NECK BANDS
Join shoulder seams by replacing front and back shoulder sts right sides together and casting off.
Push 46[46:49:52:52] Ns to WP. With wrong side facing, pick up side neck edge and hang evenly on to Ns. Using MC and MT-1, dec 1 st at beg of next 10 rows. Inc 1 st at beg of next 10 rows. Turn a hem by picking up loops from first row of band and hang evenly along the row. Using MT+1, K1 row and cast off.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Using layout chart and Swiss darning diagrams as a guide, Swiss darn front as shown. Mattress stitch mitres on all bands. Set in sleeves. Join side and sleeve seams. Lightly steam seams and Swiss darning if required.

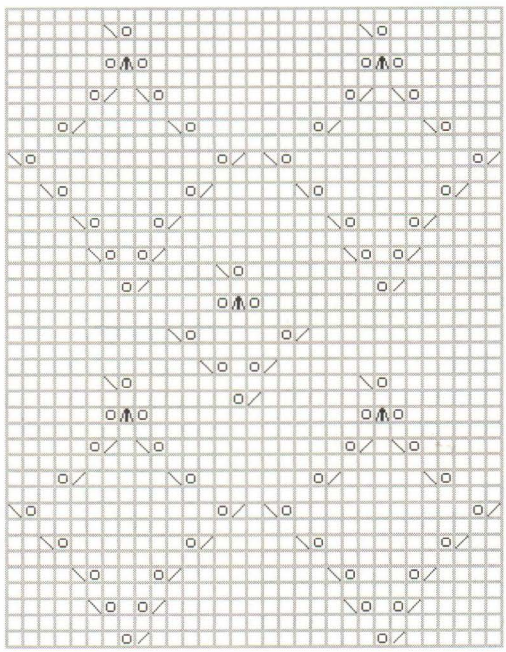


A



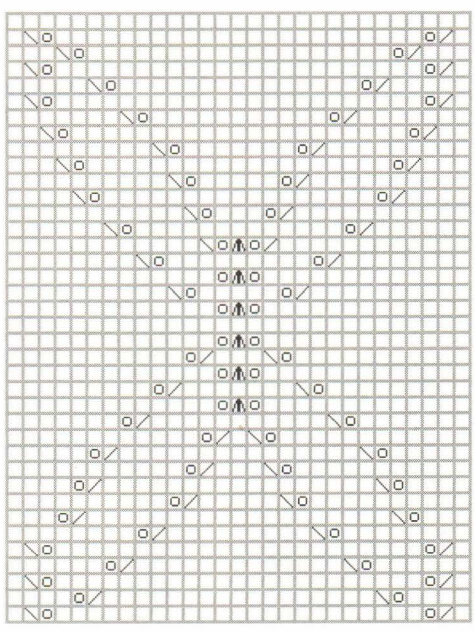
27 sts

B



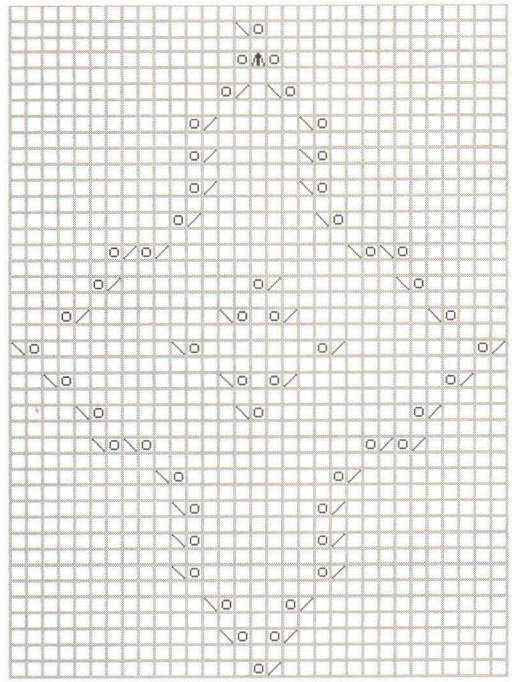
31 sts

C



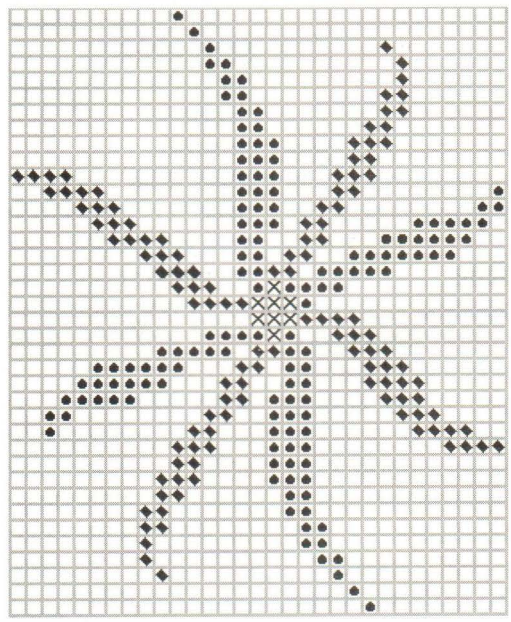
29 sts

D



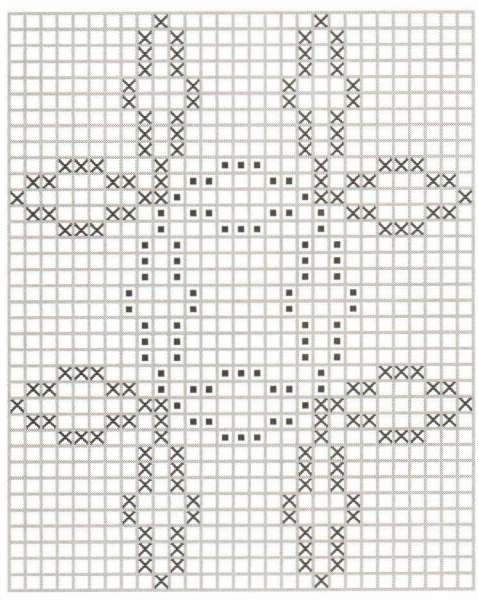
31 sts

E



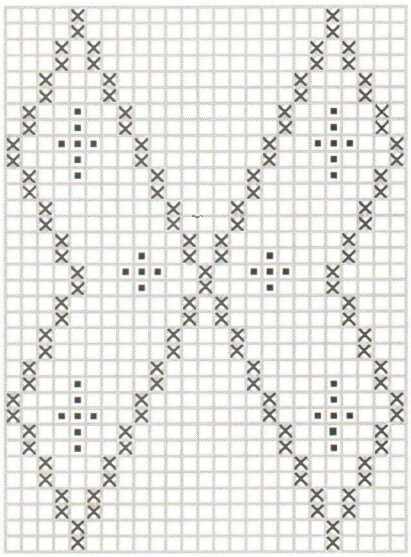
31 sts

F



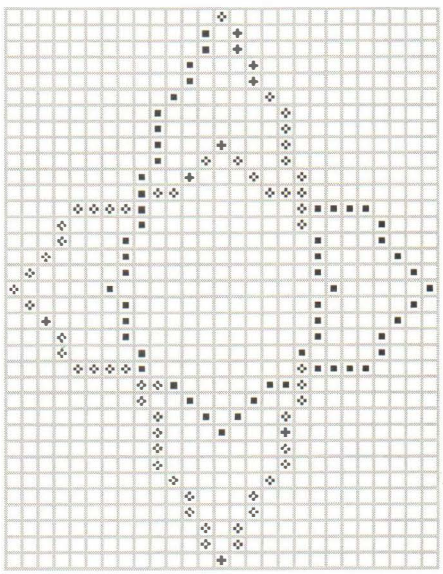
29 sts

G



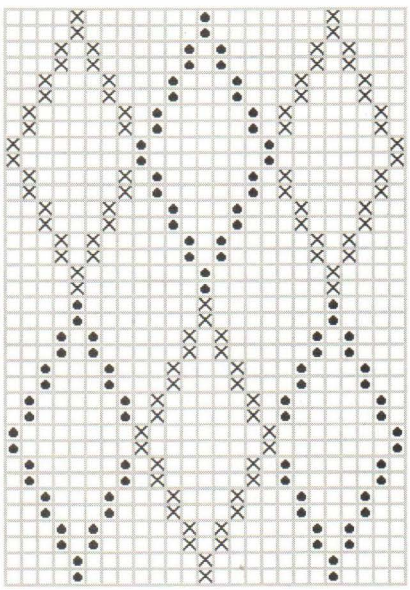
25 sts

H



27 sts

I



25 sts

KEY TO DIAGRAMS

LACE

= 1 st and 1 row
= 1 st transferred to L or R
= Empty N (lace hole)
= 1 st transferred each from R and L on to centre st/N

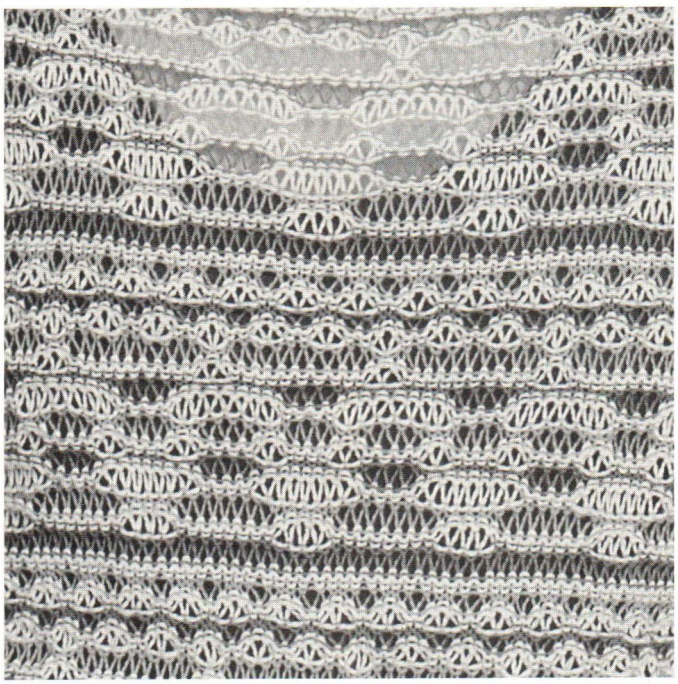
SWISS DARNING

= 1 st and 2 row
= Cerise
= Jade
= Pink
= Red
= Wine

Lady's Release Stitch Sweater

Illustrated on page 45

MACHINES: *These instructions are written for E6000 machines*
YARN: *Many A Mickle Plain and Mercerised Cottons*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used White (MC), Scarlet (A), Magenta (B) and Forest (C)*
STOCKISTS: *This yarn is available via mail order from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF Tel. 0422 882200*



SIZES

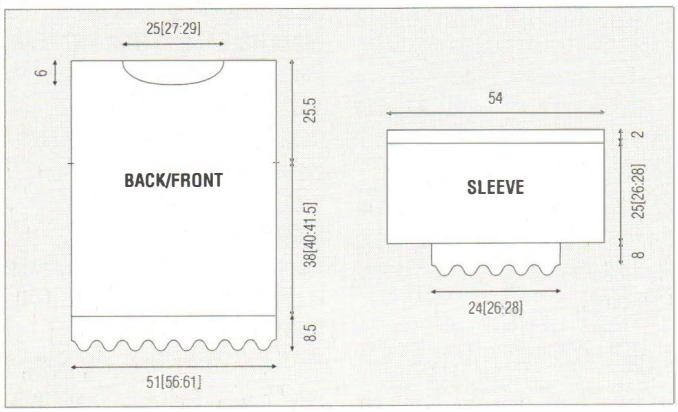
To suit bust 81-86[91-96:101-106]cm.
Finished measurement 102[112:122]cm.
Length 72[73.5:75]cm.
Sleeve seam 33[34:36]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 2 ply Soft Cotton.
150[150:200]g in Bleach White (MC).
75[75:100]g in Scarlet (A).
75[75:100]g in Magenta (B).
50[50:50]g in Forest (C).

MAIN TENSIONS

Release stitch pattern: 22 sts and 29 rows to 10cm measured over patt after unravelling, blocking and pressing (see special note — SS approx 6/4).
Stocking stitch: 22 stitches and 50 rows to 10cm (SS approx 5).
Tensions must be matched exactly before starting garment.



ABBREVIATIONS
See page 63.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

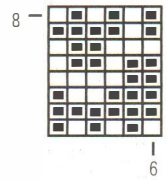
PATTERN NOTE
Mark reader card before starting to knit.
Program Stitch Patt A from direction on Diagram 1.
Follow console directions for lock setting etc as required and work colour sequence as given on diagram.

SPECIAL NOTE
1) The main release stitch pattern is knitted in Technique 185, in which all of the front bed stitches are released before decreasing or casting off.
Use the edge of a ruler or needle push to perform this task. Move all Ns on the FB up and back down to NWP, to release the stitches.
2) TO KNIT TENSION SWATCH FOR RELEASE STITCH
40 sts x 60 rows.
a) Cast on for FNR at SS 3••/3••.
b) Knit several rows MC.
c) Transfer all FB sts to BB. FB Ns to NWP.
d) K 2 rows Col C. Lock setting N/GX.
e) Push back into WP all FB Ns, RC 000.
f) Knit 60 rows in Stitch Patt A, SS approx 6/4, alternating MC and Col B or C every 2 rows, Knitting Technique 185.
g) Tie markers on Row 30 on Ns 21-0-21.
h) Release FB sts, these will unravel as far back as the K/K rib. The 2 rows knitted at (d) on the back bed form a barrier between the unravelled section and the rib.
i) K 2 rows Col C, lock setting N/GX.
j) Strip off with waste yarn.
3) BLOCKING, PRESSING, MEASURING SWATCH
a) Pin out swatch on squared blocking board. You will need to stretch the edge nearest the colour change to achieve the same measurements as the opposite side of the swatch.
b) Block and press gently. Allow to dry.
c) Measure while pinned out.
4) Use claw weights on the edges of the knitting throughout. This will stop the edge nearest the colour changer tightening up.

STITCH PATTERN A PROGRAM

Prog	ENT
Erase	ENT
Cast On 2	ENT
Stitch Patt A	ENT
Reader	ENT
Enter Stitch Patt A	
Alt	NO
Knit Technique	185 ENT
Enlarge Pos.	ENT
Cm	NO
/!!\R 32	ENT
↔ St 6	NO
↔ x 1	NO
2	ENT
↔ St 12	ENT
Position	NO
Test	NO
All St Patt	ENT
Form	NO
L. ND (see pattern requirements)	
R. ND (see pattern requirements)	
Start Pos	ENT
Cast On	ABC
Stitch Patt A	ENT

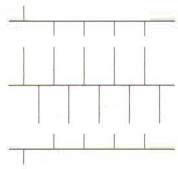
DIAGRAM 1
STITCH PATTERN A



COLOUR SEQUENCE PATTERN A

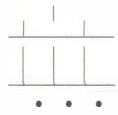
K2 rows MC
K2 rows A
K2 rows MC
K2 rows B
Repeat these 8 rows throughout

DIAGRAM 2



AX K7 rows MC
KX
N K2 rows A
N
SS 3•• K2 rows MC, K2 rows C,
3••
K2 rows B

DIAGRAM 3



AX K2 rows A
N K2 rows C, K2 rows MC, K2 rows B

BACK
Handle down. Push 113[125:137] Ns on FB to WP, and corresponding Ns on BB to WP. Arrange Ns for FNR. Orange strippers. Locks N/N, SS 3/3 K1 row MC. Lock at left. Arrange Ns and pushers as shown in Diagram 2. Work in patt and colour sequence as given on Diagram 2. Transfer FB sts to BB. Hang claw weights along the width of work on scallops. FB pushers to NWP. Black strippers.
*SS 5/- N/- K4 rows MC. Using one-eyed transfer tool, transfer every alt st to adjacent Ns, leaving empty Ns in WP. Using MC, K2 rows, using C, K2 rows. Arrange Ns and pushers as given in Diagram 3 and work in patt and colour sequence as given on diagram.
Work eyelets as previously directed*. Lock N/- using A, K2 rows, using MC, K2 rows. Repeat from * to * once more. SS 6/- lock N/-, K4 rows MC.

MAIN RELEASE STITCH PATTERN
Program Stitch Patt A (see Pattern note and Diagram 1).
Push FB Ns and corresponding pushers into WP. SS 6/4. K 110[116:122] rows.

MARK ARMHOLES
Place a marker at each edge. Continue in patt until RC shows 162[168:174].

HAND-TOOLED YOKE
Release all FB sts. FB Ns and pushers in NWP. Black strippers. SS approx 6. Work as given for back bottom border pattern from * to * once only. RC shows 180[186:192]. Lock setting N/-, K 8 rows MC. RC shows 188[194:200].

SHAPE SHOULDERS
Cast off 29[33:37] sts at each edge. WK over rem 55[59:63] sts.

FRONT
Work as given for back until RC shows 180[186:192].

SHAPE NECK
K2 rows MC. Lock setting N/-. SS approx 6/-. Pushers down all Ns L of centre '0', plus 9[8:7] Ns to R of centre '0'. Pushers up on rem sts in WP. K2 rows, locks BX/-. Move 6[7:8] pushers down to NWP at neck edge. K 2 rows. Repeat 3 times in total. Repeat operation at L, but commence with all pushers down on all Ns R of centre '0', plus 10[9:8] Ns to left of centre '0'. Pushers up on remaining sts in WP. Then work as given for right side. Lock setting N/-, K1 row MC.
Cast off shoulder sts and WK neck sts as given for back.

SLEEVES
Handle down. Push 115[115:115] Ns to WP on BB only. Knit several rows in waste yarn. CAR.
Using MC and SS approx 6 K2 rows. Push corresponding Ns and pushers on FB to WP. Program Stitch Pattern A (see Diagram 1). Orange strippers. K 106 [110:114] rows of the main release stitch pattern, as given for back. Release FB sts. Ns and pushers on FB to NWP. Change to SS approx 6/-. Black strippers. Using MC, K8 rows on BB only. Cast off.

CUFFS
Handle down. Push 56[60:64] Ns on FB and corresponding Ns on BB to WP. Work as for given for back to *. Continue knitting on BB. K2 rows in each of A and MC. SS 6 K6 rows MC.

TO ATTACH SLEEVE TO CUFF
With right sides facing, hook up stitches evenly from the first row of knitting on the sleeve, to corresponding Ns of the cuff sts. Draw 1 st through the other, and cast off loosely. Unravel WY.

BLOCKING AND PRESSING
Use a squared blocking mat if at all possible. You will find it necessary to stretch the edge stitches from the colour changer side, and ease in the opposite edge until they are both of the same measurement.
Check that the bands of colour are parallel to one another, and that the back and fronts match exactly. Steam press using a damp cloth and hot iron. Leave to dry before releasing from the blocking board. Join one shoulder seam, using mattress stitch.

NECKBAND
Handle up. Push 110[118:126] Ns on FB and corresponding Ns on BB to WP. Arrange for a 1x1 rib. SS approx 3/3. Using MC, K8 rows. Using C, K2 rows. Using MC, K2 rows. Using A, K2 rows. Using MC, K2 rows. Transfer all FB sts to corresponding Ns on BB. Push Ns forward, so that sts fall behind needle latches.

TO ATTACH BACK AND FRONT TO NECKBAND
With right sides of garment and neckband facing, hook up neck edge sts from back and front on to corresponding Ns on BB. 2 sts rem on each N. Draw 1 st loosely through the other manually. Cast off loosely.

TO MAKE UP
Sew in all ends neatly. Mattress stitch second shoulder seam, and join neckband together. Using the markers as a guide to positioning, backstitch sleeve head to back and front sections. Backstitch side and sleeve seams. Turn inside out. Press all seams gently.

RUTH LEE

BOOKS BYTES & STITCHES

Val Slater has news of the best of the latest books, and patterns

HOT IDEAS

With a book of designs entitled *Sub-Sahara Collection* you would expect some hot looking fabrics for summer knits — and the title is apt. This collection of 12 (24 stitch wide repeat) stitch patterns from Brookville Design is based on the art style and images of French-speaking Guinea. However, it is more than a simple book of design charts (scaled so that you can trace them directly on to mylar sheets) as each pattern has been interestingly discussed — so you have an idea of its origins. Colour combinations have been suggested together with imaginative alternatives and where the design has been portrayed (in full colour on the cover) in more than two colours, colour changing details are given in a clear chart format. Stitch patterns contain such enticing names as 'Hibiscus' — bold modern looking flower border; 'Indigo Stripes' — which, with careful colour combination has a feel of tie dyed cloth and 'Bazin Leaves' — a familiar theme in Guinean fabrics translated for knitting into a flattering falling leaf pattern. If you are looking for something a little different — especially if you're knitting a wardrobe for a holiday in hotter climes, then you may well find that this book provides some inspiration. Available from Brookville Design, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL Tel. 0394 286928.

EMBELLISHMENTS

With a sub-title of *Adding Glamour to Garments* this is the title of a new book by Linda Fry Kenzle which contains a fantastic number of ideas and techniques to turn any garment into a designer original. It is not specifically written for knitwear — it is for clothing in general, but there are a great many ideas that can be borrowed and adapted to finish off your machine knits in new ways.

Main chapter headings of special interest to 'us' include 'The Preliminaries' which starts with flattering clothing for your figure type and ends with pattern and colour selection and design considerations; 'Manipulations' these include appliqué, patchwork, quilting, smocking, pleats and tucks, and weaving and 'Adornments' — tassels, couching, rosettes and ribbon tricks, beading, buttons and closures. I found I didn't so much want to read it as try out some of the suggested trims and techniques! Ribbon flowers you can make yourself for appliqué include simple rosettes, chrysanthemum rosettes, petal flower, cabbage, multi-petalled and tea roses, and their respective explanatory sketches look so quick and easy that I was reaching for the ribbon before I remembered I'd got to carry on reading! There are great ideas for tassels of all kinds — right in fashion this year; buttons and beads used in unusual fastening combinations or as distinctive decorations in their own right and couching designs and techniques which would be eminently suitable for knitwear. I think this is certainly a practical as well as an 'ideas' addition to your book collection.

There are lots of black and white illustrations right through, with everything from detailed sketches of design ideas to appliqué templates and clarification of techniques described, and a few colour plates at the centre of this soft bound book.

If you don't have a birthday coming up soon, then I suggest you have a word with your knitting club librarian. Published by Chilton Book Company and being distributed by B. T. Batsford, you should find this book at your local bookshop (priced £16.99). If you have any difficulty in obtaining a copy, then contact B. T. Batsford Ltd, 4 Fitzhardinge Street, London W1H 0AH.

ESPECIALLY FOR SINGER KNITTERS

Woolley Soft Ware are well known by many Singer knitters for the accessories, stitch designs, videos and patterns they produce specially for Singer machines. They have recently launched a publication called *Woolley World* — the six editions a year are available by subscription only (£30.00 inc post in UK, £50.00 inc surface post the world!). Each edition is sent as loose leaf pages — you receive a sturdy binder and 20 index cards when you subscribe. There are patterns and techniques for beginners and more experienced knitters on all aspects of Singer knitting. New products and accessories are explained and reviewed and there is a knitter's diary, readers' letters page and special offers in each issue. Sue Woolley an experienced and enthusiastic Singer knitter is the editor — there aren't many aspects of Singer knitting she hasn't covered, so you can be sure there will be plenty of fun and knowledge to share in each issue. All the information is clearly laid out, patterns are photographed in full colour and articles supported by illustrations as required. I've plenty of homework to do from the articles already presented — some illuminating information on the cursor and my electronic box spring to mind — so I have every confidence that all Singer knitters would find the subscription worthwhile. Further details and/or subscriptions are available from Woolley Soft Ware, PO Box 524, Barton-le-Clay, Bedford MK45 4YZ.

MATCHING BUTTONS

Button making is so fascinating I'm almost reluctant (after the Button Art articles) to buy any. However, a different and perhaps slightly quicker style of DIY button is suggested in one of McCall's craft leaflets. Called *Button Cover Quartets*, instructions are given for working cross stitch button covers on 16 count Aida fabric. There are charts for 24 different button covers — designs include a giraffe, elephant, ice cream cone, teddies, an apple and pansies. The buttons are grouped in six sets of four with titles for the sets being Fast Food, Noah's Ark, Banana Split, School Days, Honey Bear and Pansies. If you combined the theme for a group of buttons with a motif or border design on the knitwear, just think of the original co-ordinated looks you could achieve!

Button Cover Quartets should be available at your local McCall stockist, but if you have any difficulty, contact Ms Jan Metherell, McCall Pattern Distributors Ltd, PO Box 27, Athey Street, Macclesfield, Cheshire SK11 8EA.

CO-ORDINATED DESIGN

Susan Lazear's name is probably best known for the computer software designed and marketed through her Chenille Design Studio. In fact, Susan is a talented designer in her own right, but well aware of the fears of newcomers to design. With this in mind — and as an ideas source for the more experienced, she has produced *Six Plus One — Trellis* an easy guide to starting design. This book was written in 1991,

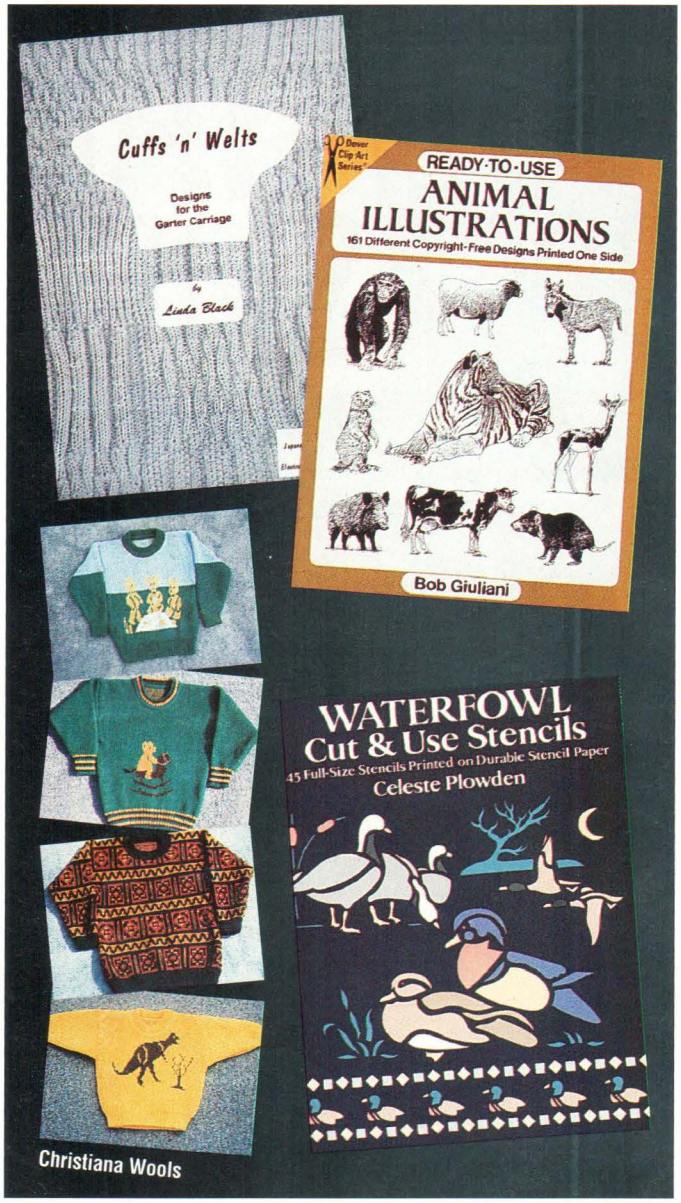
but has now become more readily available in this country and is certainly not dated! The designs in the book are all created using a 24 stitch repeat, so it can be used with punchcard machines. However, it is not simply a book of pattern variations. The preliminary decisions in starting a design, the process itself and colouring and repetition variations are discussed, options given and suggestions for further development by the reader. The last section of the book consists of 'Design Worksheets' provided as an incentive for your own developments. Although an art disc to go with the book is an optional extra (£3.50 — 3½ inch disc PC) you do not have to have or use a computer to take advantage of the design ideas and techniques given by Susan. *Six Plus One — Trellis* costs £8.00 and is now available from Gillian Lamb, 16 Firwood Close, Woking, Surrey GU21 1UQ Tel. 0483 476356.

SILVER REED — LINK DESIGNAKNIT NOTES

Angela Gordon has provided lots of useful tutorial-style assistance through her *Working Notes* series for DesignaKnit users and in her *Working Notes Stage Six* provides guidance for the Silver Reed Links feature. Stage Six is written for Silver Reed or Knitmaster electronic owners but *does not* repeat the design process notes covered in her previous Stages One to Four.

Under general information she explains the difference between the available links and what to do with the point and N1 cams when using DesignaKnit. Patterning switches, connecting the link and interactive knitting are explained, together with a working example to try. Integrated knitting with the link gives a tutorial which includes invaluable information such as what happens when the carriage is going the wrong way, what to do about shaping and single motifs. Using a colour changer may mean making a change to a setting in the ADJUST section, don't worry, Angela explains what to do and why. Other topics explained in her follow through tutorial manner are colour changer and jacquard work, designing tuck and slip patterns, intarsia with a manual or the AG50 electronic intarsia carriage and the PE1 link.

I think any Silver Reed or Knitmaster knitter who has or who is thinking of getting a link for their DesignaKnit program would find these working notes invaluable. They are priced at £4.50 post free (as are the previous notes: *Stage One: Colour Pattern Basics, Two: Standard Shaping, Three: Professional Shaping: Four: Additional features* — referring to DesignaKnit 5's additional features) direct from Angela Gordon Knitwear, 29 St Helen's Road, Sandford, Wareham, Dorset BH20 7AX Tel. 0929 551073. Angela's catalogue list also includes details of her *Designs on Disc* — many of which are available for DesignaKnit4/5 on IBM 3½ inch or FB 100 (Brother disc drive) format.



DESIGNS FOR THE GARTER CARRIAGE

A new design book from Foxwood Designs is aimed to get more use from your garter carriage on a regular basis. Entitled *Cuffs 'n' Welts* and suitable for 24 stitch punchcard or electronic machines, there are no less than 15 alternatives to the ubiquitous 1x1 rib! Stitch designs include some which stretch (for an elastic welt — the same effect as a 1x1) and some that don't (for a more flattering start to a tunic perhaps). However, as the front cover of the book illustrates, if you have an electronic machine (or on a smaller scale on a punchcard machine), these stitch designs can be combined to form a delightful patchwork of small repeating patterns. The book costs £3.95 and a disc is also available for FB 100 disc drive (Brother disc drive) — book and disc together cost £7.45. Prices are inclusive of p&p and all items are available direct from Foxwood Designs Ltd, Stream House, Castle Hill, Rotherfield, East Sussex TN6 3RU Tel. 0825 830388.

LITTLE RAGLANS

The title of this latest garment pattern book from Willow Tree Knitwear says it all. It is a collection of five raglan sweater designs sized from 22 to 30 inch chest — with a number of options for decorating them. All garments are worked in Spectrum 4 ply Tango and decorative ideas include Fair Isle bands, colour block intarsia, manual transfer lace, and manual tuck and cable — making them suitable for most standard gauge and all punchcard machines. Measurement and blocking diagrams are given at the back of the book, together with a short hint on neat casting on for the ribs and welts required. Patterns are written in the traditional style and appear straightforward to follow. *Little Raglans* is priced at £4.25 post free and is available direct from Willow Tree Knitwear, PO Box 8, Pontypool, Gwent NP4 7YA.

ANIMAL INTERESTS

If you have special interests in wildlife or knit for customers who do, then two books from Dover might provide some useful shapes and ideas for designs.

Animal Illustrations is from the Dover Clip-Art series and contains 161 different copyright-free designs that can be copied, traced, even scanned (if you have a computer and suitable scanner) for adaptation to a stitch design, motif or even intarsia picture. The range of animals is diverse as you can see from my very shortened list of some of the pictures: sheep, tiger, koala, hippopotamus, tabby cat, bison, hedgehog, armadillo, grizzly bear, panda, field mouse, seal, camel, fox, kangaroo, chimpanzee, deer, weasel, hyena, llama, horse, platypus and various dog breeds. Note that the pictures are not charted ready for immediate stitch translation but are clear and sharp black and white illustrations. Priced at £5.45 you should find this book in your local book or craft shop.

Waterfowl Cut and Use Stencils by Celeste Plowden is one of Dover's latest books and provides wonderful pictures to use on original knitwear for sportsmen or bird watchers (as well as yourself and your family of course!).

Stencil designs can be virtually traced on to mylar sheets or used directly traced on some Singer electronic machines; be reduced in size and adapted for punchcard use (due to their clear bold outlines and lack of fussy detail) or, of course, use them as stencils. (Refer to *MKT* December 1993 'Painting Works' supplement for how to use stencils, paints and crayons on your knits). Priced at £5.95, this book should be readily available now.

If you have difficulty in obtaining either these or any Dover books, then contact Dover Publications, Constable Publishers, 3 The Lanchesters, 162 Fulham Palace Road, London W6 9ER.

PATTERN CHOICE

Christiana Yarns have a new set of designs by a variety of designers which are written for Passap/Pfaff E6000 machines. All the designs are available individually. Spanish Mosque Sweater (by Debbie Jenkins) is worked in three-colour jacquard. Just one size (105cm finished) is given, so it would suit a lady or a man depending upon their size and the amount of ease they prefer. A 'Striped Check and Houndstooth Jacket' (designed by Jean Ryder, £4.00) can also be worked on a Duo 80 and is sized from 91 — 117cm. Three children's sweaters feature motifs to suit their names and are all priced at £1.50 each. 'Tyrannosaurus' (by Kathy Haynes) and 'Rocking Horse' both fit from 44 — 56cm chests; 'Teddy Bears' Picnic' fitting 55 — 65cm chest (the last two are by Betty Mainwaring). The last of the current set is a check tunic style sweater (by Hazel Duignan) — which can also be worked on the Duo 80 in sizes to fit 81-97cm bust (price £3.00).

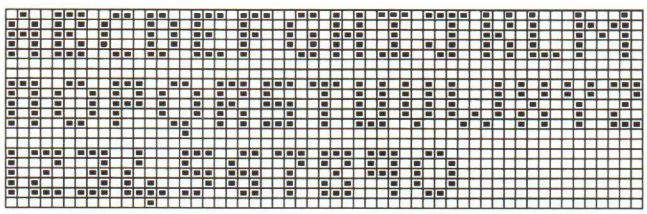
All the designs are worked in Christiana yarns and pattern charts appear to be to scale for easy translation to reader sheets. Full programming instructions are given in a neat and easy to read format.

Patterns available direct from Christiana Yarns, Whitton View, Leintwardine, Nr Craven Arms, Shrops SY7 0LS Tel. 05473 340.

Betty Barnden has planned a special design for a Retirement or Father's Day memento — with a gardening theme

SPECIAL OCCASIONS

Alphabetical letters to design your own message



To complete this series of Special Occasions, I planned a design to celebrate a retirement, and then realised that Father's Day falls in June — a happy coincidence, as I'm sure the gardening theme will appeal to lots of dads.

ADAPTATIONS

The sample illustrated measures approximately 43cm (17in) square, and could be used just as it is for the front of a cushion to suit a patio or conservatory chair. You might like to embroider a different message: 'Happy Father's Day', perhaps 'A Dad for All Seasons'. Use the alphabet chart to plan your own lettering for Swiss darning. Make the back of the cushion in plain stocking stitch or tuck stitch to the same measurements, or use the contrast colours to make a striped back.

The same sample could be hung in a kitchen or sun lounge, as a picture. Make a larger version (in practical darker colours!) for a picnic rug.

The vegetables could be knitted as single motifs for greetings cards or used on small kitchen items, such as a pot holder, tea cosy or place mat.

Or you could, of course, make a very special sweater, as in the sketch. Use a simple basic shape, and adapt the vegetable charts as follows: knit the carrots in cream instead of orange to make a row of parsnips, and knit the lettuces in a darker green so they look like cabbages. You can use the pattern reverse button, or insert punchcards back to front, to avoid the appearance of repeating exactly the same shape. You will then have six vegetable designs to arrange on the sweater instead of four.

COLOURS

For the sample I chose bright, light colours on a white background. If you prefer a darker colourway, consider sand or mink brown for the main colour, with rich, earthy tones such as ginger, terracotta and sage for the vegetables and perhaps moss green for colour B. A very dark background colour such as aubergine or navy blue would look lovely with the motifs in soft bright colours and would be particularly suitable for a sweater or cardigan.

As a rule it is a good idea to choose contrast colours that are all equally bright or dark; if one of the colours is much paler (or darker) than the others, the balance of the design is upset and the effect is spoiled. The multi-coloured border on the sample helps to tie the design together and the same effect could be obtained by knitting the ribbing of a sweater in narrow stripes.

YARNS

Wool or cotton yarns are best for a cushion or other furnishing item because they

CHART 1

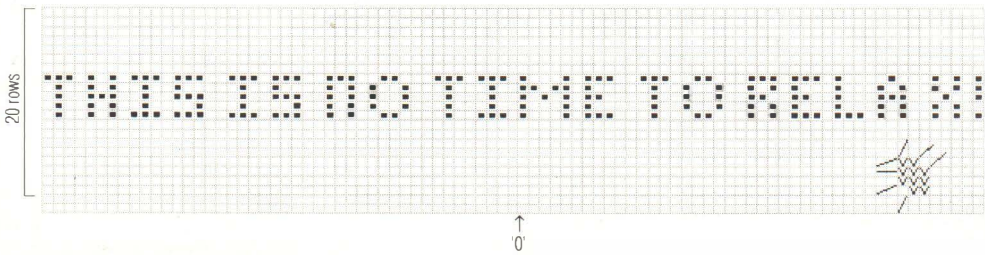
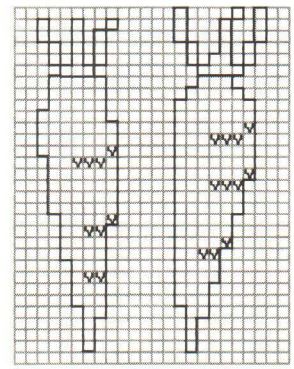


CHART 2 — Swiss darning on carrots



are more fire resistant than acrylics. However, you can use up some oddments with this design, as only small amounts of the contrast colours are required. For a garment make sure that all the yarns you use can be washed in the same way.

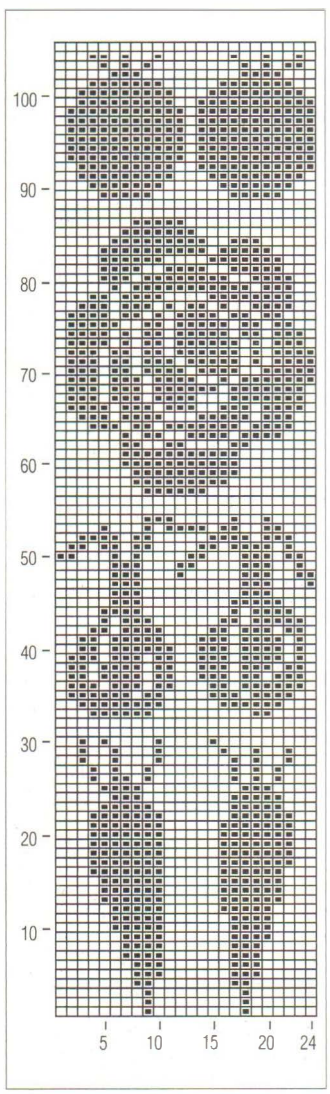
THE VEGETABLE SQUARE

MACHINES
These instructions are written for standard gauge punchcard or electronic machines.

SIZE
Finished measurement approx 43 x 43 cm.

MATERIALS
4 ply yarn:
50g A (White).
25g B (Light Green).
Small amounts in each of C (Orange), D (Golden Brown), E (Brick Red) and F (Light Jade).
Black sewing thread (for ladybird).
2.5mm crochet hook.

MAIN TENSION
30 sts and 40 rows to 10cm measured over st st (tension dial approx 7).



Tension must be matched exactly to meet measurements given, but is not so important if a change of size is acceptable.

ABBREVIATIONS
See page 63.

NOTE
Knit side is used as right side.
Measurements given are those of finished work and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET PATTERN
Punch card or mark mylar sheet before starting to knit.

SPECIAL NOTE
Electronic machines: N1 cam at 12 Ns L of centre '0' (or Y12 L). Pattern reverse button on.

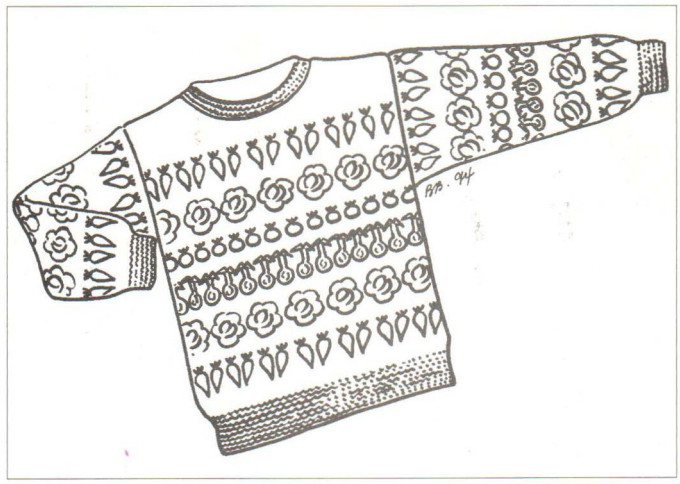
MAIN PIECE
Insert punchcard, program patt on first row. Push 124 Ns to WP. Using WY, cast on and K a few rows ending CAR. Using A, cast on by hand ('e' wrap) from L to R.
RC000 Using MT and A, K9 rows. Set carr to select/memorise for patt and K1 row.

CARROTS
Release card and set carr for Fair Isle, using MT+1 and A in Feeder1/A throughout, changing colours in Feeder 2/B:
Using C, K24 rows.
Using B, K6 rows.
Using MT, A and st st, K5 rows. RC shows 45. Lock punchcard/program patt for first row of onions. Using B, K8 rows. Place a marker on centre stitch and K11 rows. Set carr to select/memorise for patt and K1 row.

ONIONS
Release card and set carr for Fair Isle. Using MT+1, A in Feeder 1/A and D in Feeder 2/B, K15 rows. Using B in Feeder 2/B, K7 rows. Lock punchcard/program patt on first row of lettuce. Using MT, A and st st, K5 rows. Set carr to select/memorise for patt and K1 row. RC 100.

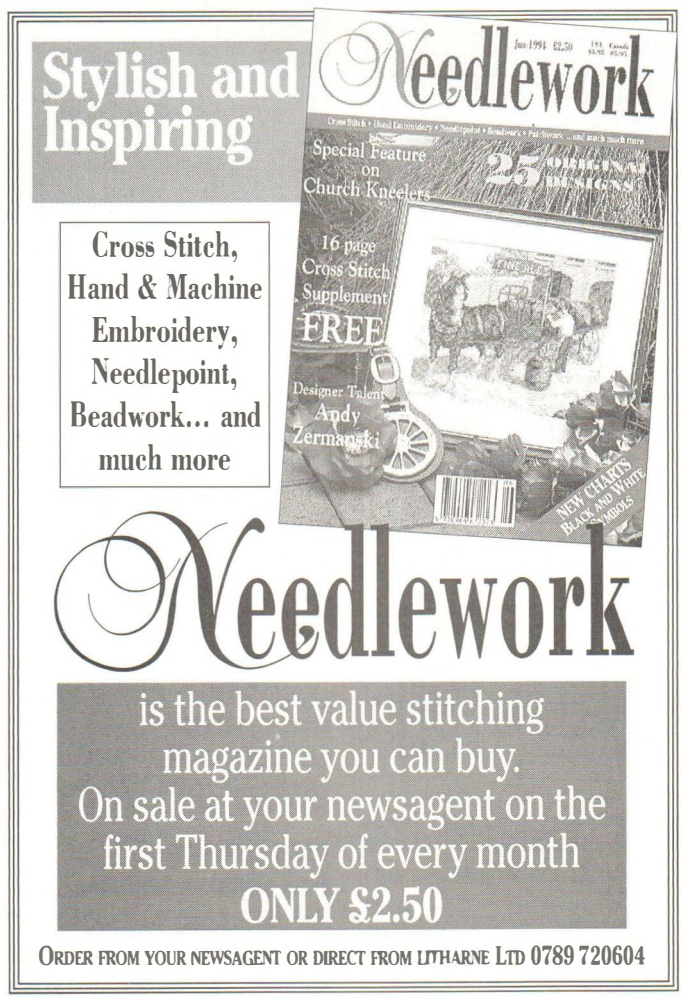
LETTUCE
Release card and set carr for Fair Isle. Using MT+1, A in Feeder 1/A and B in Feeder 2/B, K30 rows. Lock punchcard/program patt for first row of tomatoes. Set carr for st st and using MT and A, K5 rows. Set carr to select/memorise for patt and K1 row.

TOMATOES
Release card and using MT+1, A in Feeder 1/A and E in Feeder2/B, K13 rows. Using F in Feeder 2/B, K3 rows. RC shows 152. Set carr for st st and using MT and A, K until RC shows 162. Cast off.



EDGING
With right side of work facing, using crochet hook and C, begin at one corner and work all round in double crochet. On top and bottom edges, take 2 sts for every 3 knitted sts; on side edges, work one whole st in from edge and take one st for every 2 rows; at each corner, work 3 sts in same place. End with a slip stitch into first double crochet of round. Change to B and work all round in double crochet, working through back loop only of each stitch, making 3 sts in same place at each corner. Work third round using D, 4th round in F and 5th in E. Fasten off.
Press or block the piece according to type of yarns used.

EMBROIDERY
Marking thread on stripe in B marks centre of Chart 1. Work lettering in Swiss darning using F and body of ladybird using E. Use black sewing thread to add the legs and antenna in small straight stitches, and work 7 small French knots (see Chart 1) on the ladybird's body, to represent spots. Work Swiss darning on carrots using E as shown in Chart 2.



Man's Diamond Rib Slipover

MACHINES: *These instructions are written for standard gauge machines with ribber*
YARN: *Bramwell Savannah*
FIBRE CONTENT: *100% Cotton*
COLOUR: *We used Jade (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to F. W Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU*

SIZES
To suit chest 91-96[101:106:112:117]cm.
Finished measurement 103[114:120:124:129]cm.
Length 68[68:69:69:70]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

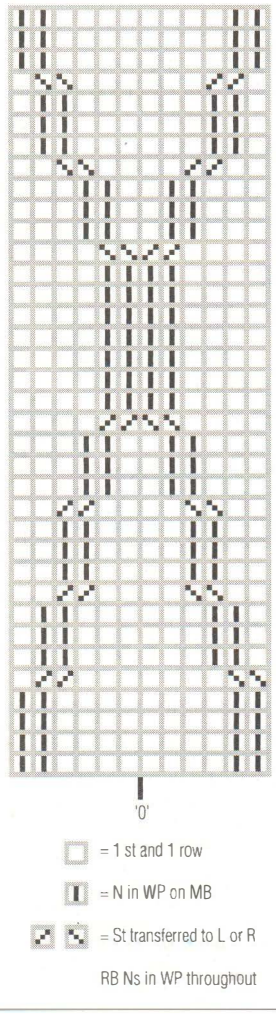
MATERIALS
Bramwell Savannah
1 x 500g cone in MC.

MAIN TENSION
30 sts and 44 rows to 10cm measured over hand transfer rib patt, counting Ns on RB only, after washing, drying and steaming (tension dial approx 6/6 = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 63.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

DIAGRAM 1 — MAIN BED PATTERNING



PATTERN NOTE
Ribber bed carries stitches all the time during pattern knitting, however, if preferred, work can be reversed so that MB carries sts all the time and RB sts are transferred.
Transfer pattern worked manually, see Diagram 1.

SPECIAL NOTE
Neckline shaping worked using cut and sew method. See measurement diagram for size to mark out. Either work 2 lines of machine sewing, then cut close to last stitching line, or overlock along marking line.
Sts counted on RB only, sts on MB should be inc, dec or cast off to suit.

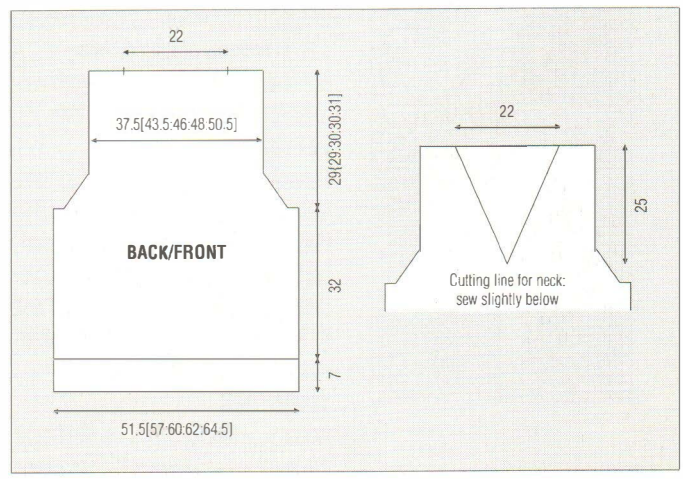
BACK AND FRONT
Both pieces worked alike
With RB in position set machine for 1x1 rib. Push 154[172:180:186:194] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC and T2/2, cast on and K3 tubular rows. Using T3/3, K40 rows. Arrange Ns as shown in Diagram 1, picking up heels of opposite stitches as required. Set machine for half pitch.
RC000 MT. Start and work in patt from Diagram 1 throughout. K until RC shows 144.

SHAPE ARMHOLES
Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 3rd row 7 times in all, K3 rows. Dec 1 st at each end of next and every foll 4th row 5 times in all. 112[130:138:144:152] sts. K until RC shows 270[270:274:274:278]. Place a marker on 32nd st either side of centre '0' and cast off.

NECKBAND
Mark out neck front using diagram. Sew along the sewing line and cut out along the cutting line. Join both shoulders using markers as a guide.
With RB in position set machine for 1x1 rib. Push 189 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC and T2/2, cast on and K3 tubular rows. RC000 Using T4/4, K12 rows. Push NWP Ns to WP and set machine for full needle rib. K2 rows. Set carr to K on MB only (RB slip) and using T6, K4 rows. Pull length of yarn down between the beds and set to knit on RB only (MB slip). T6, K4 rows. Set carr for circular knitting and WK.

ARMBANDS
With RB in position set machine for 1x1 rib. Push 189[189:193:193:197] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Using MC and T2/2, cast on and K3 circular rows. RC000 T4/4, K10 rows. Transfer sts to MB and K1 row. With right side facing, pick up armhole edge and hang evenly on to Ns. Using T6, K1 row and cast off.

TO MAKE UP
Clip WY of neckband to open flap. Pin band in place with edges meeting at centre front. Backstitch in place on the right side and slip stitch down on the wrong side to enclose the cut edge. Mitre the front of the 'V'. Join side seams. Wash garment and when damp dry, lay out to correct measurements. Steam lightly.



JENNY ROSE

RENATA MARSTON

Lady's Chunky Fair Isle Cardigan

MACHINES: *These instructions are written for chunky gauge punchcard machines with ribber*
YARN: *Texere Rainbow and Paula DK Cotton*
FIBRE CONTENT: *100% Cotton*
COLOUR*: We used Scarlet (MC), Royal (A), Apricot (B), Turquoise (C) and White (D)*
STOCKISTS: *These yarns are available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ*

SIZES
To suit bust 86[91:96:101]cm.
Finished measurement 97[102:107:112]cm.
Length 58cm.
Sleeve seam 43[44:45.5:46.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere Rainbow DK Cotton
2 x 250g cones in MC.
1 x 250g cone in each of A and B.
Texere Paula DK Cotton.
1 x 100g ball in each of C and D.
6 buttons.

MAIN TENSION
20 sts and 23 rows to 10cm measured over Fair Isle patt (tension dial approx 3●● = MT).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 63.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch cards before starting to knit.

PATTERN NOTE
Swiss darning worked when pieces are complete. Swiss darning pattern has been added to punchcards — double check key and ensure that you do not inadvertently punch any of the positions marked for Swiss darning.
Pattern worked in Fair Isle throughout.
Pattern and colour sequence as folls:

BACK

Feeder 1/A	Feeder 2/B	Pattern	Rows
Using Card A:			
MC	-	st st	4
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	1
MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	11
MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	1
MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	1
MC	-	st st	3
MC	C	Fair Isle	6
MC	-	st st	3
MC	B	Fair Isle	1
MC	A	Fair Isle	3
MC	D	Fair Isle	2
MC	A	Fair Isle	3
MC	B	Fair Isle	1
MC	-	st st	3
MC	C	Fair Isle	6
MC	-	st st	3
MC	A	Fair Isle	1
A	-	st st	1
A	B	Fair Isle	5
A	-	st st	1
MC	A	Fair Isle	1
MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	1
MC	-	st st	3
MC	A	Fair Isle	1**
MC	-	st st	3
MC	B	Fair Isle	11
MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	1
MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	1
MC	-	st st	To end of back

FRONT
Work as back to **. Change to Card B and lock on first row. Using MC, K2 rows. Set carr to select/memorise for single motif pattern over centre 24 sts only on next row. Release card and set carr for Fair Isle.

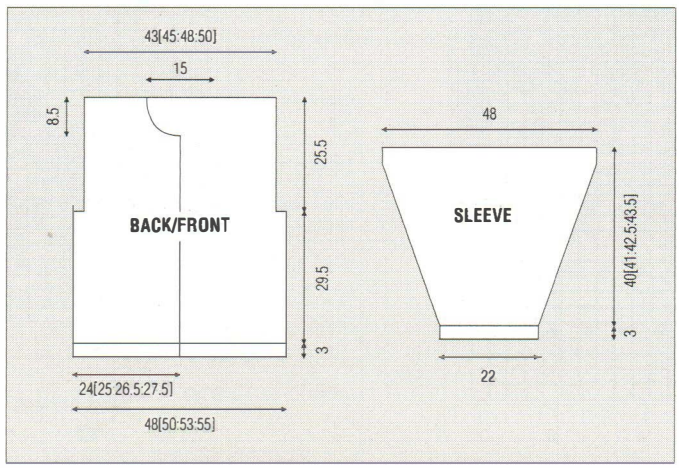
MC	B	Fair Isle motif	17

Set for all-over Fair Isle.

MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	3
MC	B	Fair Isle	1
MC	-	st st	3
MC	A	Fair Isle	1
MC	-	st st	To end of front

SLEEVES
Follow colour and patt sequence as given for back.

BACK
Push 96[100:106:110] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Insert punchcard A and lock on first row. Set carr to select/memorise for patt and K1 row. Release card and set carr according to pattern and colour sequence (see patt note).
RC000 Using MT, work in patt (see patt note) throughout*. K until RC shows 68.



SHAPE ARMHOLES
Cast off 5 sts at beg of next 2 rows. 86[90:96:100] sts. K until RC shows 127.

SHAPE NECK AND SHOULDERS
Set carr for HP and push all but 28[30:33:35] Ns nearest carr to HP. WK over rem sts.
CAL. Push 28[30:33:35] Ns nearest carr to UWP and WK.
Set carr so HP Ns will K and WK over rem 30 sts.

BACK WELT
Push 86[90:96:100] Ns to WP. With wrong side facing, pick up sts from below WY at bottom back and hang on to Ns, dec 10 sts evenly along the row. Using MC and T4, K1 row. With RB in position, transfer sts for 2x2 ('H' — 2x1 layout each bed) rib. Drop RB, insert comb and return RB to WP. Weight evenly. Using T0/0, K11 rows. Using T1/1, K1 row. Transfer sts to MB and cast off.

LEFT FRONT
Push 20L-28R[21L-29R: 23L-30R: 24L-31R] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR (CAL for R front). 48[50:53:55] sts. Work as given for back until RC shows 68.

SHAPE ARMHOLE
Cast off 5 sts at beg of next row. 43[45:48:50] sts. K until RC shows 107 — following patterning instructions for front at appropriate point (see patt note) (K1 extra row for R front).

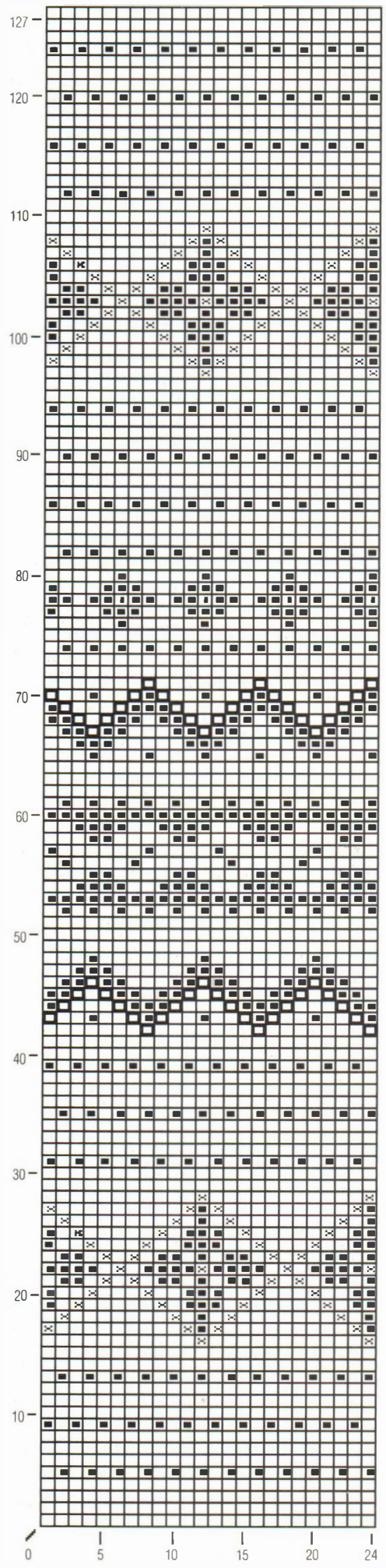
SHAPE NECK
Cast off 3 sts at beg of next and foll alt row, K1 row. Cast off 2 sts at beg of next row, K1 row. Dec 1 st at neck edge on next and every foll alt row 7 times in all. 28[30:33:35] sts. K until RC shows 126 and WK.

RIGHT FRONT
Work as given for L front, reversing N positions when casting on and noting difference in rows to reverse shapings.

FRONT WELTS
Push 43[45:48:50] Ns to WP. With wrong side of front facing, pick up sts from below WY and hang on to Ns dec 5 sts evenly along the row. Complete as given for back welt.

SLEEVES
Push 44 Ns to WP. Work as given for back to *. K2 rows. Inc 1 st at each end of next and every foll 3rd row 22[20:16:14] times in all, K3 rows. Inc 1 st at each end of next and every foll 4th row 4[6:10:12] times in all. 96 sts. K until

CARD A



RC shows 92[94:98:100] and cast off.

CUFFS

Push 36 Ns to WP. With wrong side facing, pick up bottom sleeve below WY and hang on to Ns dec 8 Ns evenly along the row. Work as given for back welt to end.

NECKBAND

Graft shoulder seams.

Push 68 Ns to WP. With wrong side facing, pick up 19 sts from front neck edge, 30 sts from back neck and 19 sts from front neck. Using MC and T4, K1 row. With RB in position, Transfer sts for 2x2 ('H' — 2x1 layout each bed) rib. Drop RB, insert comb and return RB to WP. Weight evenly. Using T0/0 (II on RB for Brother machines) K4 rows. T1/1, K1 row. Transfer sts to MB and cast off.

BUTTON BAND

With RB in position push 5 Ns on each bed to WP. Arrange Ns for full needle rib. Using WY cast on and K a few rows ending CAR.

RC000 Using MC and T0/0, K134 rows. Transfer sts to MB and cast off.

BUTTONHOLE BAND

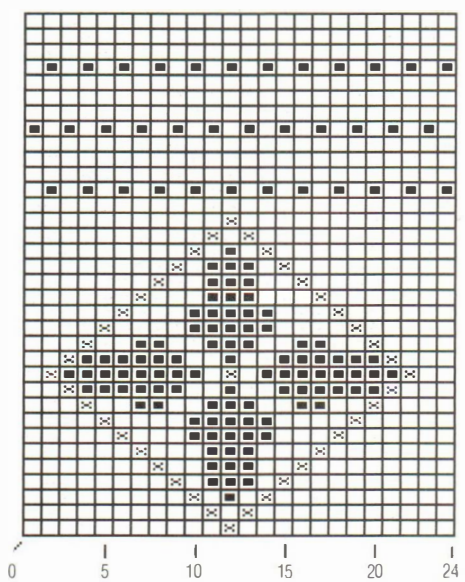
Work as given for button band, adding one st buttonholes over centre st when RC shows 5, 30, 55, 80, 105 and 130. K4 rows and cast off.

TO MAKE UP

Finish button and buttonhole bands by removing WY from cast on edge and threading through open sts with MC, pull up gently (for a firmer edge) and fasten off securely. Swiss darn as guide on punchcards (see patt note). Block and steam press pieces to correct measurements. Set in sleeves. Join side and sleeve seams. Sew on button and buttonhole bands. Sew on buttons to correspond with buttonholes.

Give a final light steam.

CARD B — SINGLE MOTIF AND TOP BORDER FOR FRONTS ONLY



SWISS DARNING KEY CARDS A AND B

□ D × C ▮ MC

Other symbols on needle diagrams is the topic Irene Krieger explains this month

STARTING OUT

Last month, I tried to make some sense of the needle arrangement diagrams for you and this month it is the turn of the other squiggles that you will find alongside the diagrams. Put the two together and you should be able to work out how to knit the stitch pattern that the diagram illustrates. First, I had better clear up a small point. Though we call the whole thing a needle diagram, it is usually more than just a diagram that shows how the needles should be arranged.

STITCH INSTRUCTIONS

Before the advent of the E6000 (when we had the Duomatic only), needle diagrams showed everything that you needed to know to be able to re-create the stitch pattern only i.e. just a piece of knitting with the stitch pattern on it, not a garment. This included the position of the racking handle, the strippers to be used as well as lock settings. In fact, about the only thing it didn't tell you was the stitch size you should use. Needle diagrams still don't give a stitch size. Stitch size varies such a lot according to the type of yarn being used, the finished effect the knitter is looking for as well as natural variations from machine to machine. You can imagine that suggesting a stitch size would create a minefield. You would only need to use a different yarn to make the suggestion all wrong. Knitting patterns

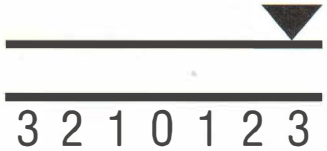
DIAGRAM A

Orange stripper Black stripper

DIAGRAM B

DIAGRAM C

DIAGRAM D



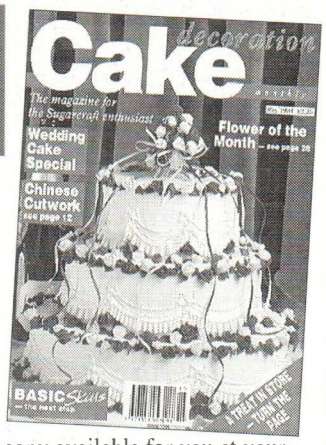
NB: Diagram shows that beds should be racked all the way to the right

DIAGRAM E

NB: Sometimes the arrow is shown on the number scale

Cake decoration monthly

The magazine cake decorators have been waiting for



Seasonal and creative ideas with clear instructions in full colour. It offers a basic skills series for the beginner, a challenge for the experienced, cakes decorated by professionals, news, special offers and much more.

Don't delay — there will be a copy available for you at your local newsagent. If you are unable to obtain one, please contact

LITHARNE PUBLISHING LTD on 0789 720604

SEE US AT The Cake Decoration Sugarcraft Show at the NEC, Birmingham from 7th-9th October 1994

on the other hand are for a specific garment using a specific yarn, so in order to be able to re-create that particular garment as the designer intended, a suggested stitch size is given. You must still knit a tension swatch etc. to make sure that you match the designer's requirements but you are given the stitch size the designer used as a starting point.

MACHINE DIFFERENCES

This series is for both the Duomatic and E6000 and whilst in many respects they are the same, they also differ quite a bit. One of the fields in which they differ is the use of needle diagrams. The Duomatic is a manual machine so the knitter has to arrange and set everything. Consequently, very full instructions are needed if the stitch pattern is to be correct. On the other hand, the E6000 has a dialogue computer. This does not mean that it has a digitized voice (wouldn't it drive you crazy if it barked Darlek like instructions at you!) but simply that programming is in the form of questions and answers. For example, it asks what pattern you want to knit, and you answer by giving it a pattern number, entering a reader sheet or using Creation 6. This is just what the pattern is i.e. flowers, dogs, or rectangles. You then have to tell it how these flowers, dogs or rectangles are to be knitted e.g. tuck, lace, jacquard etc. This you do by entering a technique number. Once the machine knows what technique you want to use, it will tell you the position of the handle, what strippers are to be used, and what lock settings are needed. Therefore, pattern diagrams specifically for the E6000 tend to be rather skimpy compared to those of the Duomatic. They don't need to show anything other than how the needles are to be arranged. Very often, there will be no needle diagram at all to go with a garment pattern. If a technique is to be used without any changes, there is no need to supply an additional needle diagram as all the information can be found next to the technique number in the instruction book and what is not there will be provided by the console as you go through the knitting programme.

NO EXCUSES!

E6000 knitters should not use that piece of information as an excuse for forgetting all about needle diagrams. Unless you only ever want to knit patterns using the console and techniques exactly as given, you still need to understand all the symbols. There are many patterns that can be knitted manually on the E6000 and to be able to re-create these, needle diagrams are necessary. A lot of interesting effects can be achieved by cheating the computer i.e. telling it you are going to knit a technique and then using different settings to what it tells you. These cheating patterns may also need needle diagrams. You must also remember that the E6000 has not been around all that long and there are masses of lovely stitch patterns written for the Duo that can be made on the E6000 and you will need to understand needle diagrams so that you can work out what you have to do on the E6000.

SYMBOL STYLES

Before I get bogged down with explaining the individual squiggles, I must make one point clear. Whilst the symbols have a definite meaning, their appearance can differ somewhat. Rather like the needle grid is a stylised picture of the needle bed, so the symbols are supposedly a picture of what they represent. Perhaps the kindest thing I can say is that their appearance is open to artistic interpretation. The symbol for the strippers for example can be anything from an almost photo quality drawing that shows every dimple to a rough ellipse with a wonky line poking out of the bottom. It rather depends on who is drawing it and how. Luckily, there are only three main types of symbol and they are quite different so you will not get them confused.

STRIPPER PICTURES

As I have already mentioned strippers, perhaps I should start with them. Diagram A shows my interpretation of the symbol for strippers and you will find that this is fairly standard. Being a picture of the stripper, you have the main part, the oval, and the blade which is the line sticking out to the left at the bottom. Orange strippers are shown with the oval empty in contrast to black strippers which are shown by having the oval filled in. Some ambitious people show a little bump at the bottom of the black strippers symbol to represent the wheel but this is just window dressing. If the main part is filled, the symbol means a black stripper. Blue strippers which are designed for difficult yarns for double bed work are an optional extra and don't really have a symbol of their own. They are an adaptation of the orange strippers which can be used in their place. Usually the needle diagram would have the orange stripper symbol perhaps with 'blue strippers' written next to it or the pattern itself may suggest blue strippers in the written part.

HANDLE POSITIONS

The racking handle has a lot more symbols but these are very simple to understand. The racking handle has three positions that are commonly used. These are shown on Diagram B. They are called either by the times on a clock i.e. twelve o'clock, six o'clock or nine o'clock or just plain old 'up' and 'down'. If you think about what the racking handle looks like, it is an angled piece of metal with a nob at the end. The symbol for the racking handle is the circle this nob would draw as the handle is turned. The line from the centre to the edge represents the handle in the position it has come to rest and the dot on the circle is the nob. From left to right on Diagram B you have 'handle up', 'handle down' and 'transfer position'. The transfer position is really only used in conjunction with the transfer lock. The current model is the U100E but the transfer position also applies to the U70, U80 and U100.

CHANGING POSITION

Diagram C shows two other symbols that are associated with the racking handle. An open circle with an arrow on it indicates that the racking handle must be turned in the direction shown by the arrow. If that is all that the diagram shows, you can safely assume that the pattern requires you to give one turn. In other words, if the handle was down, you turn the handle in the direction of the arrow until it is down again. If the pattern requires anything other than one complete turn, it will say so by showing a number next to the open circle e.g. 2, 3 or even ½. Half is the only tricky one because the handle does not return to the place it started out. If the handle started out down, a half turn would mean that it comes to rest in the up position. The direction of the racking is always very important and should be followed exactly as shown.

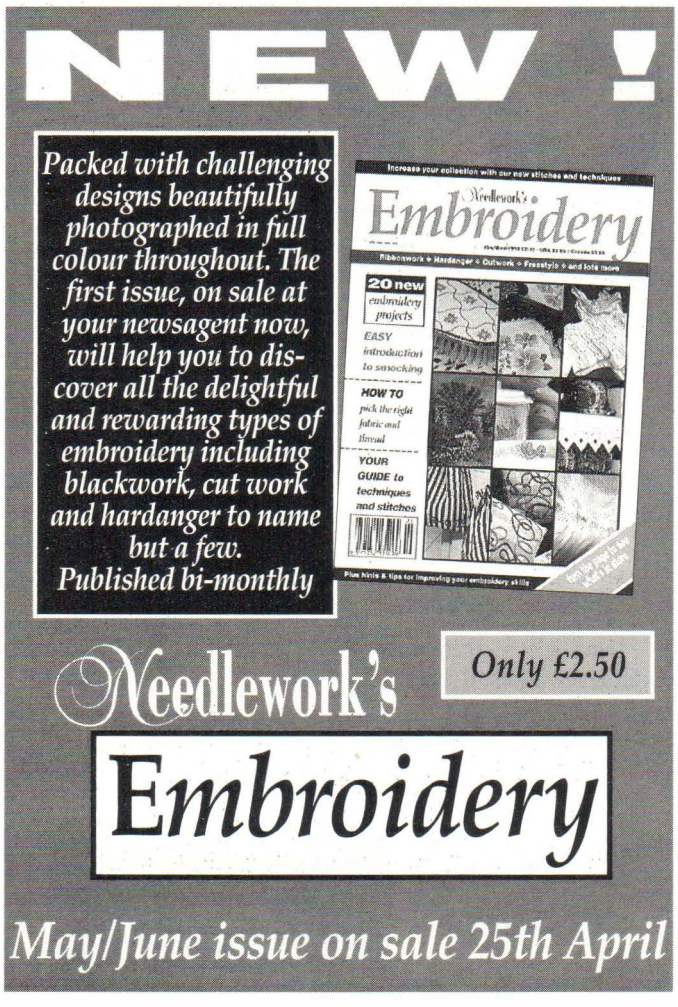
RACKING

In conjunction with the open circled racking instructions, you may see the strange lines and numbers that are shown on Diagram D. These represent the scale that can be found at the left hand side of the beds, above the racking handle. On the whole, you will only see this symbol when knitting racking patterns. It tells you the relationship of the beds before you start work. The normal position would be with the right hand arrow against the zero. This gives a possible three complete turns of the racking handle in each direction. If the pattern needs to to rack six times in one direction right at the beginning, then obviously the beds have to be moved all the way over to one side before you start.

TRANSFER LOCK SCALE

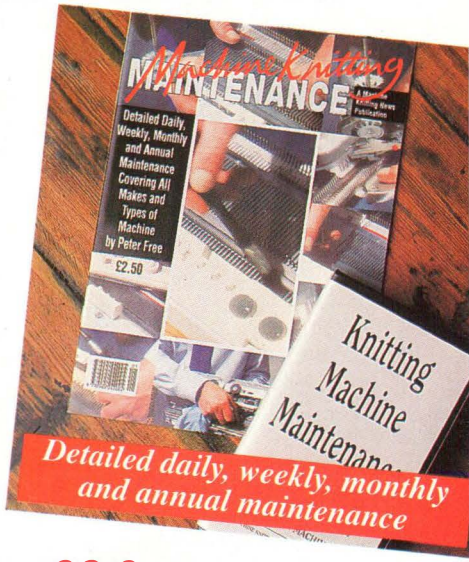
There is just one other symbol that you might see on needle diagrams and that is shown on Diagram E. I hesitated to include this one as it is seldom used but on the other hand I thought someone is bound to see it and not know what it means. This symbol is used only on patterns that need the U80, U100 or U100E. The scale corresponds to the scale on the U80, and U100(E) and shows the number that the transfer lock must be set to. The arrow shows the direction of the transfer. In the case of the diagram, the U100 should be set to 4 and the front bed stitches would be transferred to the back bed.

That about covers things for this month. Next month, we will be putting it all together and hopefully finishing up with some usable (and understandable) knitting instructions.



Introductory Offer

for NEW subscribers to Machine Knit Today



Subscribe now for only £20.40 and receive over £20 worth of FREE gifts

Take out a subscription now for 12 months and receive a free Machine Knitting Maintenance Video, Maintenance Magazine and a 1994 MKN Diary

Send to: New Subscriber Offer, Machine Knit Today, Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS. Telephone: (0789) 720604

I wish to subscribe to 12 issues of *MKT* commencing with the ..... issue

I understand that I will receive my **FREE** Video (worth £14.00), **FREE** Magazine (worth £2.50) and **FREE** Diary (worth £4.50)

I enclose cheque/PO made payable to Litharne Ltd for £..... (£20.40 per subscription)

or please charge my credit card ☐ Access ☐ Visa ☐ American Express

No. | | | | | | | | | | | | | | | | |

Signature .....

Expiry Date.....

Name.....
BLOCK CAPITALS

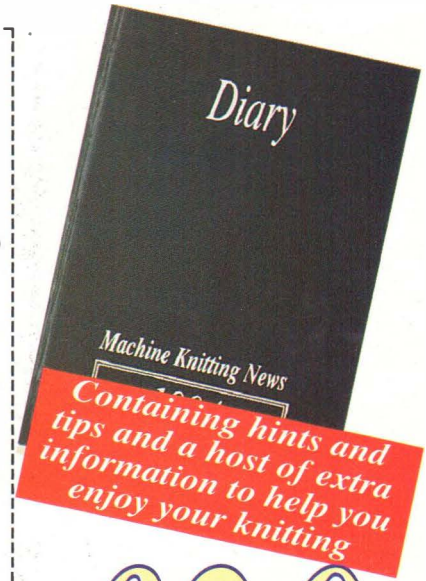
Address.....

.....

.....

Postcode .....Tel No.....

OVERSEAS RATES ON APPLICATION If you do not wish to cut your magazine, please use plain paper. MKT 6/94



FREE GIFTS WORTH OVER £20

Sue Davies of Brethyn Brith 'invents' some of the most fascinating and unique yarn colourings around — here are some of her favourite ways of using them

SPECKLED YARN

TO SPIN — SORRY — KNIT A SPECKLED YARN

There are some gorgeous space dyed yarns available — not only tempting colours, but wonderful textures as well. The only problem, quite often, when you have, like me, given in and bought some — is how to use it to get the best out of it.

A WHOLE GARMENT

Having bought enough to make a garment you can use it as a 'solid' colour. This will give you smaller or larger horizontal flecks of colour, depending on how often the colours change in the yarn.

If the yarn has come on a cone you are in luck and can just keep knitting. A large skein of yarn can be dealt with in much the same way by winding it into one large (even enormous) ball. Perhaps your ball winder is not big enough to take all the yarn in one go. In this case wind the yarn into a series of balls and number each ball one, two and three etc. and use them IN ORDER. This is not as daft as it might seem because the end of ball one is the beginning of ball two and so you will not get the pattern change that you can get when changing balls of rainbow or space dyed yarn.

PREVENTING THE 'OXO' EFFECT

It is most likely that the yarn will come in balls or skeins of 50g or 100g. In this case if you just keep knitting one ball after another you are very likely to get OXO patterns building up and then everything — pattern and possibly depth of colour will change whenever you start a new ball or do any shaping — as shown by Sample 1. There is a way round this! If you have a colour changer — no problem. If you don't it is very well worth the effort of practising changing the yarn in the yarn feed by hand. It surprised me just how quickly I became quite proficient at changing the yarns. To stop 'OXOs' and stripes you need to mix the balls while you are working (this is also a good way of using up different dye lots of the same solid colour). The best way I have found of doing this is as follows:

1 Wind all the skeins into balls before beginning to knit.
2 Knit the rib from one ball.
3 When beginning the body join in a second ball of yarn and work a two row stripe — i.e. two rows from ball one and two rows from ball two.
4 When ball one runs out join in ball three and continue in the two row stripe.

Working in this way evens out the differences between the balls and although the colours may shade across the garment you will never get a stripe where you have joined in the new ball as you can see from Sample 2.

MAKING THE MOST OF A LITTLE

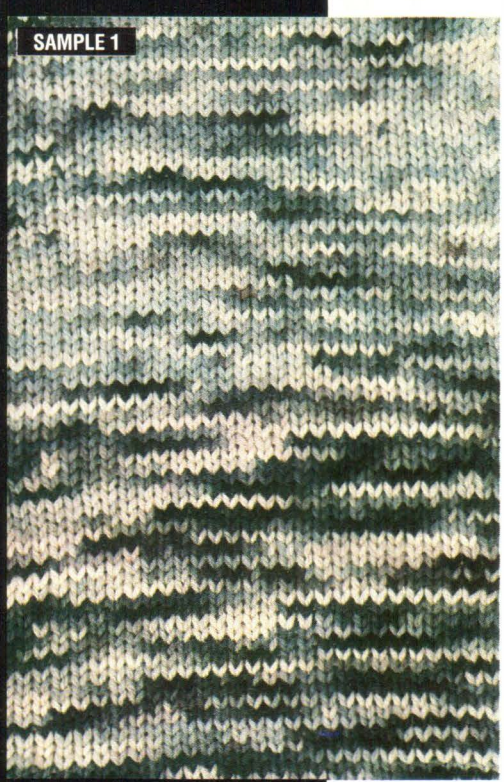
Space dyed yarns can look lovely knitted up on their own, but if you have only bought a small amount or have several different colourways there are even more possibilities.

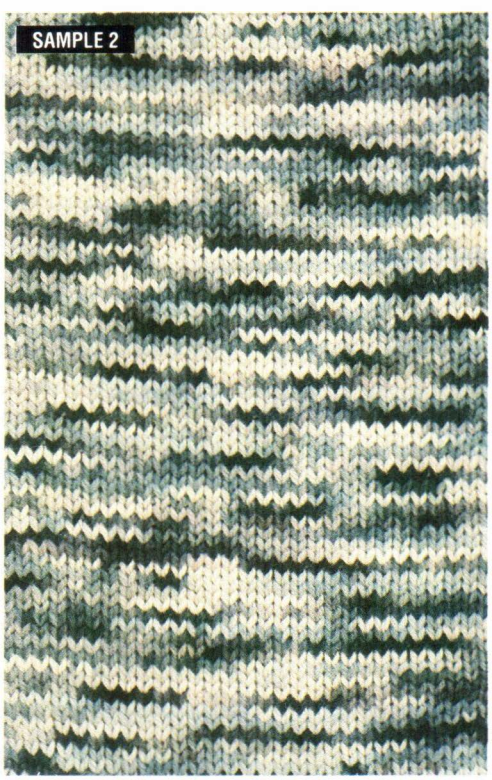
Fair Isle and jacquard patterns with a space dyed yarn against a plain background can look really spectacular. An all-over pattern (if you have enough yarn — see Pictures 1 and 3) or a border pattern with or without a spot (see Picture 2) or a small pattern over the rest of the garment. A plain navy blue with a turquoise or red based yarn or a rust with a brown/green yarn or black with a grey or pink/grey yarn all show the pattern up very well. A more subtle effect can be made if you have a block pattern and use a plain colour which is very close to one of the colours in your space dyed yarn. This makes the pattern and colours merge in places and appear strong in others.

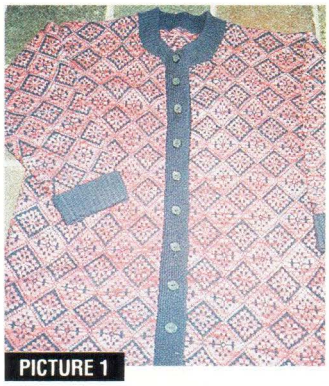
An extension to the idea of using block patterns is to use two or more contrasting colours or a dark and light dye lot of the same colour. This will give you all sorts of wonderful and very Kaffe Fassett type effects. The possibilities are endless.

LUMPS AND BUMPS

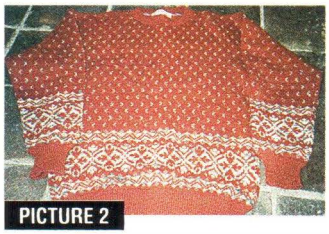
The type of yarns which I find particularly hard to resist are those wonderful thick, lumpy textured yarns such as mohairs, thick slub yarns and extra


SAMPLE 1

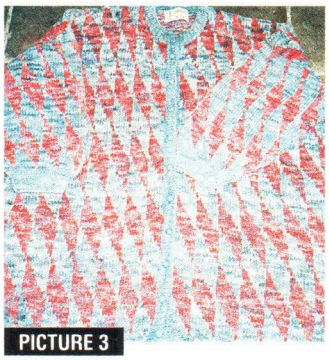

SAMPLE 2



PICTURE 1

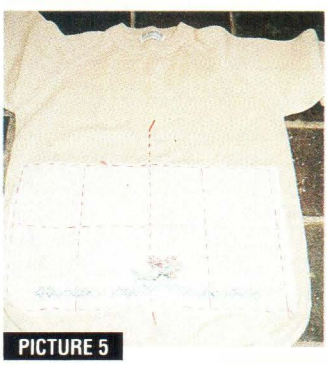


PICTURE 2

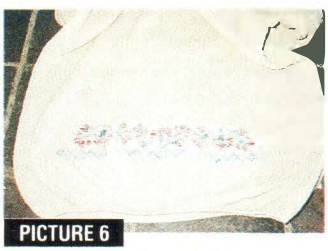


PICTURE 3

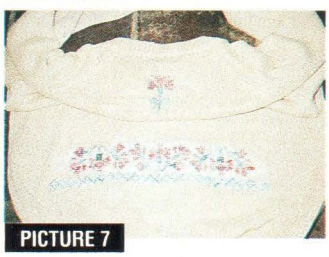
PICTURE 4



PICTURE 5



PICTURE 6



PICTURE 7

heavy weight chenille, none of which I can use on my standard gauge machine, and some of which are even too thick to use on the chunky. Having said that, there is no reason to give up hope — these are the yarns that look really good when used in knit-weaving (see the Weaving Works supplement to *Machine Knit Today* — October 1993) and other surface patterning such as e wrap where the yarn does not actually have to go through the needles.

SURFACE DECORATION

As a total contrast, for those of you who enjoy embroidery as well as knitting you can always make a plain sweater a little less so by Swiss darning (American — Duplicate Stitch) a pattern or motif following the shape of the stitches. Here, of course, the yarn you use needs to be a similar weight to the one used to knit the sweater. If Swiss darning does not appeal or sends you cross-eyed, you can have great fun with waste canvas and cross stitch or any other canvas work stitch. For these techniques you are working with a sandwich of waste canvas tacked on to the garment and can then follow the holes in the canvas rather than working directly on to the garment — see Picture 5.

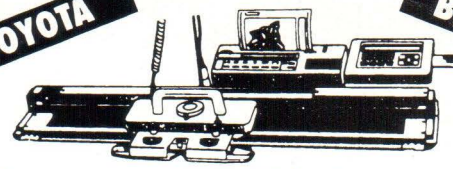
Waste canvas is a special type of canvas available in counts of 10, 12 and 14 holes to the inch. It is as it is named — waste canvas — when you have finished your thread embroidery you pull it out (the canvas that is!) thread by thread (my son loves this job). I find a pair of eyebrow tweezers very useful as it saves you getting sore fingers as you pull out the canvas threads. Then you are left with your embroidery on your garment with beautifully even stitches. Pictures 6 and 7 show the work in progress.

SHADED ATTRACTIONS

The lovely thing about using space dyed threads for embroidery in this way is that flowers and leaves, in fact any motif, have the shading of the thread in them so that you do not keep having to change colour to get the variation. Small skeins of threads are very useful here and also mean that you could perhaps treat yourself to a small skein of that luscious silk that would have been very expensive for a whole garment.

Once you start thinking about using space dyed threads, and particularly the hand dyed ones with their variations from small dye lot to small dye lot, you can have all kinds of fun and one idea can lead to another. Further variations can be brought in to play when you start mixing fibres. Because different fibres take the dyes differently you can come up with all sorts of subtle colour changes even within the same colourway and then this opens up a whole new ball game. One of my friends has collected about six different yarns — several different sorts of wool, some cotton, different types of silk and some mohair — all in the same colourway. I am looking forward to seeing the finished garment!

TOYOTA BROTHER



BUYING A KNITTING MACHINE?

DAVID IS ALWAYS ON THE BALL

OPEN 7 DAYS A WEEK

Drummond Wools of Edinburgh

are hooked on giving you the best deal in the UK

Telephone David on

031-313 1002

DAVID GUARANTEES ★ THE LOWEST PRICES ★ AND BEST SERVICE IN THE UK

• FREE 24 hour UK delivery •

Drummond Wools
79/81 Haymarket Terrace, Edinburgh EH12 5HD
Tel: 031-313 1002
Fax: 031-313 1004

KNITMASTER PASSAP SILVER REED

DESIGNAKNIT 5

The Ultimate Design Tool for Designers and Knitters

THE SINGLE PROGRAM WHICH LINKS TO:

• Brother 930, 940, 950i, 965, 270, 965i • PPD (including KH900 and CK35)
• Silver Reed 830, 840, 860, 890, PE1 • Knitmaster 550, 560, 580
• Pfaff/Passap E6000 (including 32K) •

DesignaKnit sends colour patterns directly by cable to the above machines and gives both shaping and colour changing instructions on the screen as you knit

ALSO AVAILABLE

THE UNIQUE DESIGNAKNIT SCREENLINK

Use with almost any machine — manual, punchcard or electronic
Follow screen instructions for garment shaping and colour changing

ACECAT II GRAPHICS TABLET

Draw your colour pattern designs on the screen using an electronic 'pen' and graphics pad

DesignaKnit Starter	£79.00
DesignaKnit Standard	£118.50
DesignaKnit Professional	£160.50
Cables	prices vary for each cable
Acecat II Graphics Tablet	£108.10
Demonstration disk	Free — send £1.00 stamps

Prices include: VAT, Postage, On Screen Tutorial and Helpline. For IBM compatible computers with EGA/VGA screen. Courses and complete computer systems available

Available from good Knitting Machine Stockists

Send for a free information pack to:

SOFT BYTE LTD
Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH
Tel: 0691 828556 Fax: 0691 828195

AUSTRALIA 08 277 4750 CZECH REPUBLIC (CZECH VERSION) 069 692 3366
HOLLAND, GERMANY, AUSTRIA, BENELUX & EASTERN EUROPE (GERMAN AND DUTCH VERSIONS) 03402 50401
NEW ZEALAND 044 769 458 NORWAY 472 2290208 SOUTH AFRICA 021 962536
SWEDEN 08 35 0022 USA & CANADA 213 938 2077

KATHLEEN FENN

Transfer Lace Christening Shawl

MACHINES: *These instructions are written for standard gauge punchcard or electronic machines*
YARN: *Brett's 4 ply Baby Yarn*
FIBRE CONTENT: *100% Acrylic*
COLOUR: *We used White (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to James C. Brett, Clyde Street, Bingley, Yorks*

SIZE
Finished measurement approx 115cm square.

MATERIALS
Brett's 4 ply Baby Yarn.
400g in MC.

MAIN TENSION
26 sts and 40 rows to 10cm measured over lace patt (tension dial approx 6). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 63.

NOTE
Knit side is used as right side.
Measurements given are those of finished shawl and should not be used to measure work on the machine.

ELECTRONIC STITCH PATTERN
Main patterns used are numbers 106 and 112 from Brother *Stitchworld*.
Mark mylar sheets or program patterns before starting to knit.

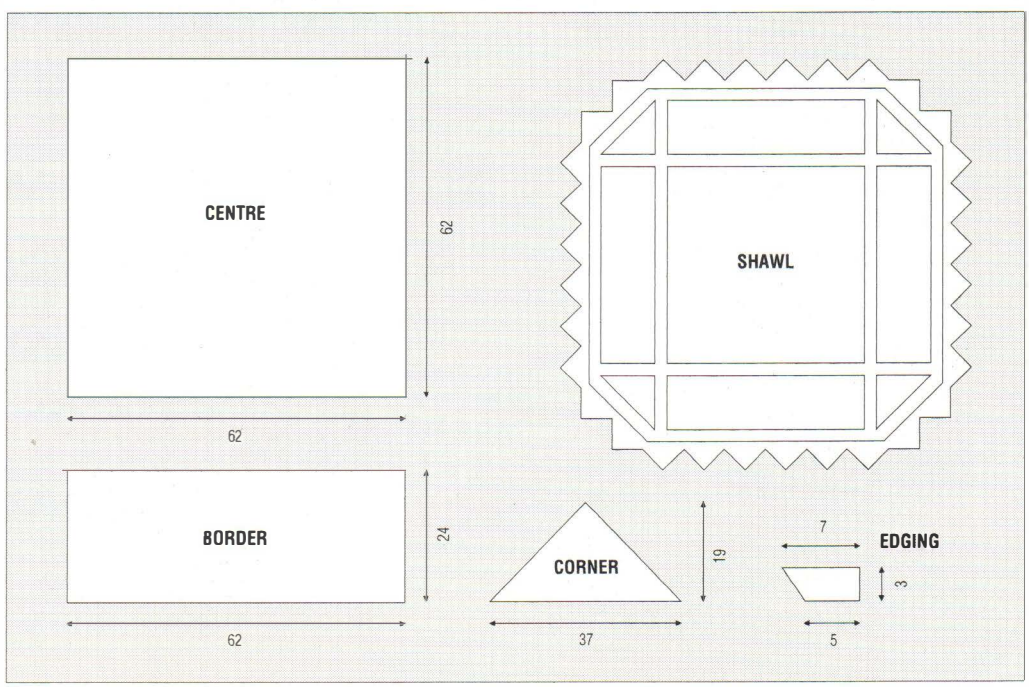
PUNCHCARD PATTERNS
Punch cards 1 and 2 before starting to knit.
You may prefer to work a third card for the final border sections so that you can allow it to rotate throughout — this is not essential, merely an option.

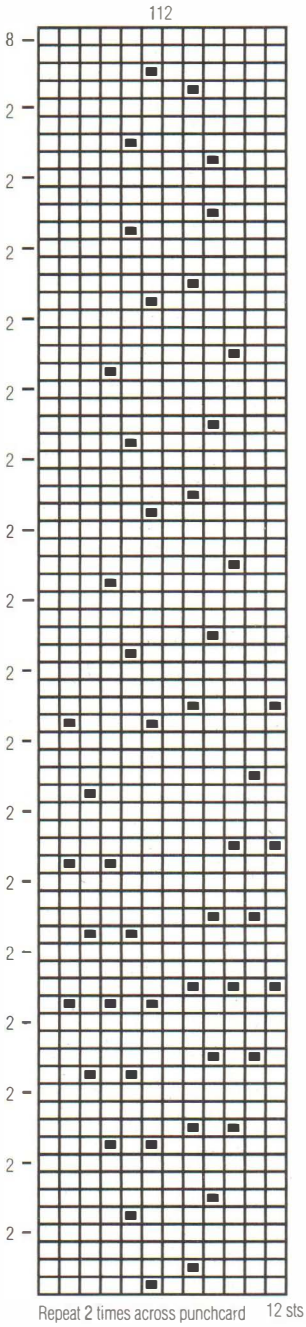
PATTERN NOTE
Centre shawl uses pattern 106.
Border uses pattern 112 and part of pattern 112.
Corners are worked individually, shaping as given in Diagram 1.
Edge is worked using manual transfer pattern — see Diagram 2.
Silver and Toyota machines: Centre, border and corner patterns are worked using fashion/multi-transfer lace. There is no need to amend cards as each transfer sequence is followed by two rows of knitting except where otherwise specified (in border), when card is restarted afterwards anyway.
Pattern operation described for Brother machines — where the separate lace carriage selects for pattern — check the pattern and work 1 less row st st before commencing patterning. Insert punchcard as directed and then work the next row to select/memorise pattern, then continue as instructions — e.g. for main piece pattern states to K6 rows then commence patterning. K5 rows, insert punchcard and lock, set carr to select /memorise for patt and K1 row, release card, then continue as instructions.

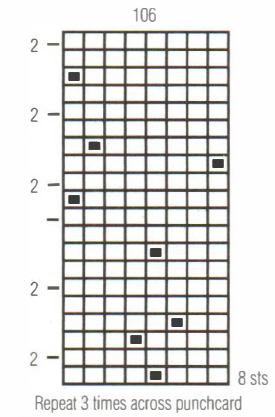
SPECIAL NOTE
All machines: It is important that work is evenly (but not necessarily heavily) weighted throughout. Brother and Toyota machines use cast on comb. Silver and Knitmaster machines: you may find it easier to commence casting on with waste yarn. Knit approx 4cm depth, then one row of nylon cord. Using MC, cast on by hand over nylon cord. Hang weights evenly on to the waste knitting.
All seams on the shawl shown were joined using faggoting stitch — see this month's 'Step by Step' for a full method description and alternative(s).

SHAWL
CENTRE PIECE
Push 160 Ns to WP. Using MC cast on by hand ('e' wrap — see special note). RC000. K6 rows. Insert punchcard/program patt 106 and lock on first row. Start and work in transfer lace patt throughout. K until RC shows 246. Set carr for st st and K6 rows. RC252. Cast off.

BORDER
Work four pieces alike
Push 160 Ns to WP. Using MC cast on by hand ('e' wrap — see special note). RC000. K8 rows. Insert punchcard/program patt 112 and lock on first row. Start and work in transfer lace patt. K first 28 rows of pattern card/program — *22 rows on RC*. Return punchcard to first row and lock/program patt for first row. Set carr for st st and K8 rows. Start and work in transfer lace patt. K







Note: row markings suitable for Brother electronic machines, adjust as required for your machine's patterning system.

Stitchworld reproduced courtesy of Brother

first 28 rows of pattern card/program — *22 rows on RC*. Return punchcard to first row and lock/program patt for first row. Set carr for st st and K8 rows. Start and work in transfer lace patt and work one complete lace patt ending with K10 rows *immediately after* last transfer sequence. RC96. Cast off.

CORNER

Work four pieces alike

Push 96 Ns to WP. Using MC cast on by hand ('e' wrap — see special note). RC000. Working decreasing as shown in Diagram 1, *at the same time* K8 rows. Insert punchcard/program patt 112 and lock on first row. Start and work in transfer lace patt. K first 28 rows of pattern card/program — *22 rows on RC*. Return punchcard to first row and lock/program patt for first row. Set carr for st st and K8 rows. Start and work in transfer lace patt. K first 28 rows of pattern card/program — *22 rows on RC*. Set carr for st st and K16 rows — all sts now decreased at top corner, RC shows 76.

EDGE

Push 13 Ns to WP. Using MC cast on by hand ('e' wrap). Using MT, K2 rows. Work manual transfer patt as shown in Diagram 2, inc 1 st at L side on odd rows only to RC11 — 18sts. When RC12 — cast off 5 sts and K to end of row. Repeat as shown in Diagram 2 for approx 185 patterns. Cast off.

DIAGRAM 1 — CORNER PANEL

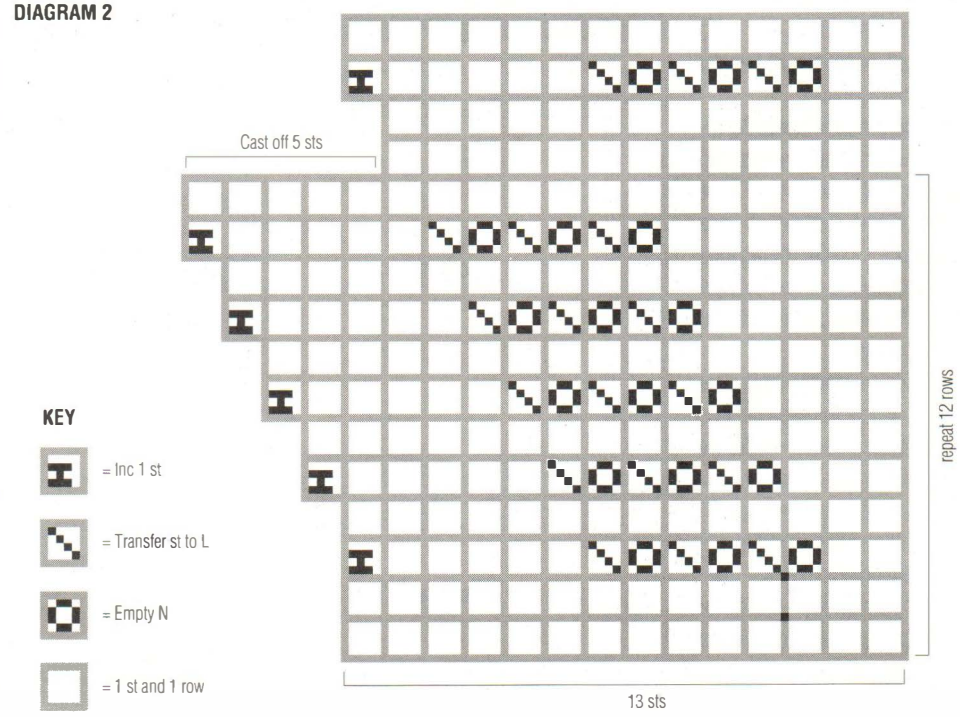
Cast on 96 sts. Cast off one st at each end of K rows shown (below). Repeat 4 times to point.

Row	Cast Off
19	1
18	–
17	1
16	–
15	1
14	–
13	1
12	–
11	1
10	1
9	1
8	–
7	1
6	–
5	1
4	–
3	1
2	1
1	1

TO MAKE UP

Block and very gently steam pieces to correct measurements — pin out edging points individually for a neat finish. Join pieces as shown in diagram using faggot stitch.

DIAGRAM 2



MACHINE KNITTER'S DIARY

EXHIBITION

Harrow, Middlesex
City & Guilds Parts 1 & 2 Machine Knitting Exhibition
Venue: Room B021, Greenhill College, Lowlands Road, Harrow, Midd'x HA1 3AQ
Date/Time: 8th June 11am-7.30pm
Highlights: View students work — including their Design folders and garments — and see what a City and Guilds course could do for your knitting!
Further details: Contact Sybil Kenton Course tutor Tel. 081 422 2388 (Home: 081 954 3817)

COURSES, CLASSES AND WORKSHOPS

Cromarty, Ross-shire
Venue: Cromarty Study Centre, Cromarty
Cromarty Summer School: Courses:
1. 'Knit Design: The Before and After' for hand and machine knitters — with and without computers with Susan Lazear of Cochenille Design Studio and Alicia Niles — designer and education manager for knitting machines at Husqvarna White in Toronta, Ontario. Susan will demonstrate the design of garment silhouettes and patterns/imagery. Students will design their own garment/stitch design, using hand and computer techniques and have plenty of opportunity to learn basic pattern making, charting and image design. Alicia will demonstrate knit and sew, cut and sew and piece and patchwork techniques. She will also teach creative embellishments including 3-D flowers, painting knits and embroidery for knits
2. 'Traditional Irish Knits' with Tami Nobuyuki who will assist students to design and knit a traditional style sweater or cardigan using student's own Brother electronic and garter carriage. Techniques will include hand tooling and machine patterns for the traditional look, using thicker yarns and lots of helpful hints on using the garter carriage
Dates: 1. 25th-29th July. 2. 1st-5th August.
Further details: The Knitting Neuk, PO Box 5, Cromarty, Ross-shire IV11 8XZ Tel/Fax. 0381 600428

Howden Craft Centre, N. Humberside
Course: Susannah Lewis — 3 day workshop 'Ripple Fabrics'
Dates: 20th-22nd June
Further details: Pam Spooner Tel. 0977 684150

Morley
Venue: Joseph Priestley College, Morley
Workshop: Susannah Lewis 'Advanced Jacquard' for punchcard and electronic machines
Dates: 27th-29th June
Further details: Jill Bedford Tel. 0532 535050

Preston
Venue: Alston Hall, Longridge, Preston, Lancs
Course: 'Cut and Sew Machine Knitted Fabrics' with Pam Turbett
Dates: July 10th-15th
Further details: Brian Leighton Tel. 0772 784661

York
Venue: Askham Bryan College, York
Slide Lecture: Susannah Lewis — 'Designing Highly Textured Fabrics'
Date: 25th June
Further details: Tessa Mendez Tel. 0904 410288

CLUBS

Leighton Buzzard
Buzzard Kwick Knits
Venue: Trinity Methodist Church, North Street, Leighton Buzzard, Beds LU7 7XG
Highlights: New members and guest visitors welcome
Date/Time: Second and fourth Monday of each month at 7.30pm
Further details: Pam Tel. 0525 375622; Margaret Tel. 0525 381351

Salisbury
Venue: Pitton Village Hall, (east of) Salisbury
Highlights: Guests and topics for summer through to winter include 'In-Ex demonstration by Beverley Ward (16th June); 'Taking the Tension out of Tension' — Roz Kellett (21st July); 'Double Bed Jacquard and Punchcard Design' — Valerie Meecham (18th August); Outing to Rockbourne Angoras (15th Sept); 'Gorgeous Clothes' — Pam Turbett (20th October); 'My Kind of Knitting' Irene Krieger (17th November).
Date/Time: Third Thursday of the month at 7.30pm
Further details: Chairman June Ainsworth Tel. 0722 72625; Secretary Helen Bonney Tel. 0722 73354

WINNING REVIEW

The first of our lucky competition winners this year should be happily using their prizes now!

January 1994 The prize of a Keyto Kneat Knitter cabinet and bench went to Mrs J. Lerning of Manchester with this answer: 'Be a neater knitter with a Kneat Knitter'.

February 1994 Prizes of Forsell Yarns were distributed thus:
£150 worth (1st prize) to Mrs C. Williams, Wirral, Merseyside; £100 worth (2nd prize) to Miss H. Hawkins of Bedford; £50 worth (3rd prize) to Mrs K. Fawcett of Tyne & Wear.
Their correct answers were:
1. Pot Pourri 2. Botany Wool 3. Touch of Silk Double Knitting 4. Super Combed Cotton 5. Superwash 6. Sirocco 7. Super Software 8. Pure New Wool.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.
Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

BACK ISSUES

ISSUES NOT LISTED ARE SOLD OUT — SORRY!

MKN	90p per copy	
MAY	1986	☐
JULY	1986	☐
SEPT	1986	☐
JAN	1987	☐
MAR	1987	☐
APRIL	1987	☐
JUNE	1987	☐
FEB	1988	☐
MAR	1988	☐
JUNE	1988	☐
JULY	1988	☐
AUG	1988	☐
NOV	1988	☐
DEC	1988	☐
JAN	1989	☐
FEB	1989	☐
MAR	1989	☐
APRIL	1989	☐
JUNE	1989	☐
JULY	1989	☐
AUG	1989	☐
SEPT	1989	☐
OCT	1989	☐
NOV	1989	☐
DEC	1989	☐
JAN	1990	☐
FEB	1990	☐
MAR	1990	☐

MKN	£1.00 per copy	
APRIL	1990	☐
MAY	1990	☐
JUNE	1990	☐
JULY	1990	☐
AUG	1990	☐
SEPT	1990	☐
OCT	1990	☐
NOV	1990	☐
DEC	1990	☐
JAN	1991	☐
FEB	1991	☐
MAR	1991	☐
APRIL	1991	☐
MAY	1991	☐
JUNE	1991	☐
JULY	1991	☐
AUG	1991	☐
SEPT	1991	☐
OCT	1991	☐
NOV	1991	☐
DEC	1991	☐

MKN	£1.70 per copy	
JAN	1992	☐
FEB	1992	☐
MAR	1992	☐
APRIL	1992	☐
MAY	1992	☐
JUNE	1992	☐
JULY	1992	☐
AUG	1992	☐
SEPT	1992	☐
OCT	1992	☐
DEC	1992	☐
JAN	1993	☐
FEB	1993	☐

MKN	£1.80 per copy	
MAR	1993	☐
APRIL	1993	☐
MAY	1993	☐
JUNE	1993	☐
JULY	1993	☐
AUG	1993	☐
SEPT	1993	☐
OCT	1993	☐
NOV	1993	☐

MKN	£1.90 per copy	
DEC	1993	☐
JAN	1994	☐

Designer Collection

No 1	£1.95	☐
No 6	£1.95	☐
No 13	£1.95	☐
No 15	£1.95	☐
No 16	£1.95	☐
No 17	£1.95	☐
No 18	£1.95	☐
No 19	£1.95	☐
No 20	£1.95	☐
No 21	£1.95	☐
No 22	£3.95	☐

Designer Clothes

No 1	£2.50	☐
No 2	£2.50	☐
No 3	£2.50	☐
No 4	£2.50	☐
No 5	£2.50	☐
No 6	£3.95	☐

The Collections

The Classics	£2 95	☐
Intarsia	£2.95	☐
Chunky Kiddies'	£2.95	☐
Trendy Togs	£2.95	☐

Stitch Know How	£3.95	☐
Styles for all Seasons for Larger Sizes	£3.95	☐

Children's Collection

No 4	£1.95	☐
No 8	£1.95	☐
No 9	£1.95	☐
No 10	£1.95	☐
No 11	£1.95	☐
No 12	£1.95	☐
No 14	£1.95	☐
No 15	£3.95	☐
No 16	£3.95	☐

Men's Collection

No 3	£1.95	☐
No 4	£1.95	☐
No 5	£1.95	☐
No 6	£1.95	☐
No 7	£1.95	☐
No 8	£1.95	☐
No 9	£1.95	☐
No 10	£1.95	☐
No 11	£1.95	☐
No 12	£1.95	☐
No 13	£3.95	☐

Chunky Collection

No 6	£1.95	☐
No 7	£1.95	☐
No 9	£1.95	☐
No 10	£1.95	☐
No 11	£1.95	☐
No 12	£3.95	☐
No 13	£3.95	☐

European Collection

No 1	£1.95	☐
No 2	£1.95	☐
No 4	£1.95	☐
No 5	£1.95	☐
No 6	£1.95	☐
No 7	£1.95	☐
No 8	£3.95	☐

Baby Collection

No 3	£1.95	☐
No 9	£3.95	☐
No 10	£3.95	☐

16 plus Collection

No 1	£1.95	☐
No 2	£1.95	☐
No 3	£1.95	☐
No 4	£1.95	☐

No 6	£1.95	☐
No 7	£3.95	☐
No 8	£3.95	☐

Summer Tops Collection

No 1	£1.95	☐
No 2	£1.95	☐
No 3	£3.95	☐

International Collection £1.95 ☐

Hints & Tips Collection £1.95 ☐

Intarsia Collection £1.95 ☐

Wildlife Collection £3.95 ☐

Fair Isle Collection £1.95 ☐

Best of Collection £1.95 ☐

Learn to Machine Knit Series One

No 1	£3.95	☐
No 2	£3.95	☐
No 3	£3.95	☐
No 4	£3.95	☐
No 5	£3.95	☐
No 6	£3.95	☐

Save almost £4 — Send for all six of Learn to Machine Knit Series One £19.95 for complete set (normal price £23 70)

Learn to Machine Knit Series Two with the Ribber

No 1	£3.95	☐
No 2	£3.95	☐
No 3	£3.95	☐
No 4	£3.95	☐
No 5	£3.95	☐
No 6	£3.95	☐

MKT Binders £4.50 inc p&p ☐

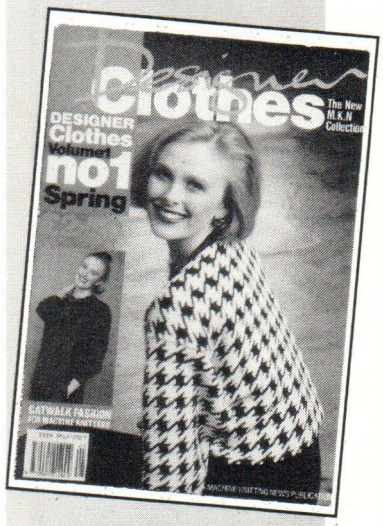
MKN Binders £4.50 inc p&p ☐

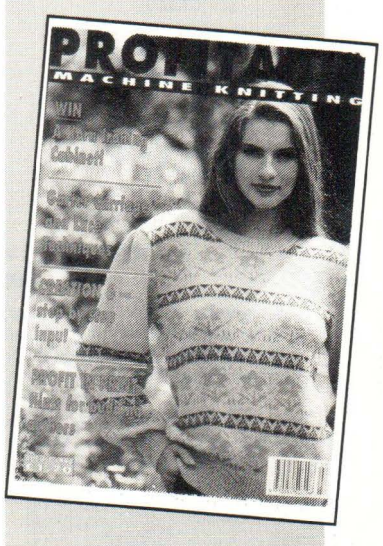
PMK	£1.00 per copy	
MAR	1989	☐
MAY	1989	☐
JULY	1989	☐
NOV	1989	☐
DEC	1989	☐
JAN	1990	☐
FEB	1990	☐
MAR	1990	☐
APRIL	1990	☐
MAY	1990	☐
JUNE	1990	☐
JULY	1990	☐
AUG	1990	☐
SEPT	1990	☐
OCT	1990	☐
NOV	1990	☐
DEC	1990	☐
JAN	1991	☐
FEB	1991	☐
MAR	1991	☐
APRIL	1991	☐
MAY	1991	☐
JUNE	1991	☐
JULY	1991	☐
AUG	1991	☐
SEPT	1991	☐
OCT	1991	☐
NOV	1991	☐
DEC	1991	☐

PMK	£1.70 per copy	
JAN	1992	☐
MARCH	1992	☐
APR	1992	☐
MAY	1992	☐
JUNE	1992	☐
JULY	1992	☐
AUG	1992	☐
SEPT	1992	☐
OCT	1992	☐
NOV	1992	☐
DEC	1992	☐
JAN	1993	☐
FEB	1993	☐

Machine Knit Today £1.70 per copy

MAR	1993	☐
APRIL	1993	☐
MAY	1993	☐
JUNE	1993	☐
JULY	1993	☐
AUG	1993	☐
SEPT	1993	☐
OCT	1993	☐
NOV	1993	☐
DEC	1993	☐
JAN	1994	☐
FEB	1994	☐
MAR	1994	☐
APRIL	1994	☐





Please complete the boxes according to which copies you wish to order and send to:

LITHARNE LTD

PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS MKT 6/94

Overseas add 60p per item Sea Mail. £2 per item Air Mail. (Sterling cheques or credit cards)

Total value of order £.....

Postage £1.00*

TOTAL= £.....

I enclose cheque/PO made payable to Litharne Ltd value £.....

or please charge my Card No.

VISA AMERICAN EXPRESS

*** UK Postage FREE if order £20 or over. Delete * if applicable**

Name .....
(BLOCK CAPITALS)

Address.....

.....

.....**Postcode**.....

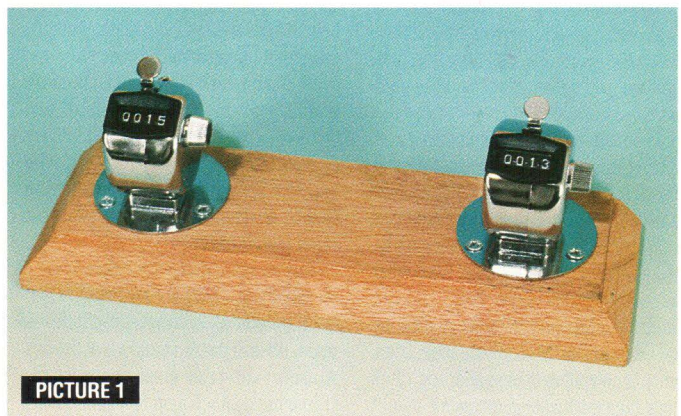
Telephone.....

Expiry date.....

Signed .....

Ways, means and accessories to ensure that you never get lost in the middle of a project!

KEEPING TRACK



PICTURE 1

There is nothing more frustrating than losing track of what you are doing, whether it's in the middle of shaping, fitting on a neckband or trying to sew a perfectly matched seam. There are a variety of different means and accessories to cover many of the common problem areas.

MARK NOW AND JOIN LATER

You don't knit many skirts or long garments without appreciating how useful a few markers might be! It's not the knittingthat's the problem, but the later making up. Take an A-line or straight skirt for example — the kind that starts at the bottom hem and works up towards the waistband. However you intend making it up — mattress stitch, on a linker etc. it can still be difficult to match row for row on each piece. Add a yarn marker at each edge at regular intervals — every 30, 40, even 50 rows — whichever seems appropriate for the length you are knitting. Sample 1 shows a mini version of the sort of style and marking. Now instead of trying to match two long lengths of fabric, you can match each piece from marker to marker as illustrated in Diagram 1.

YARN MARKERS

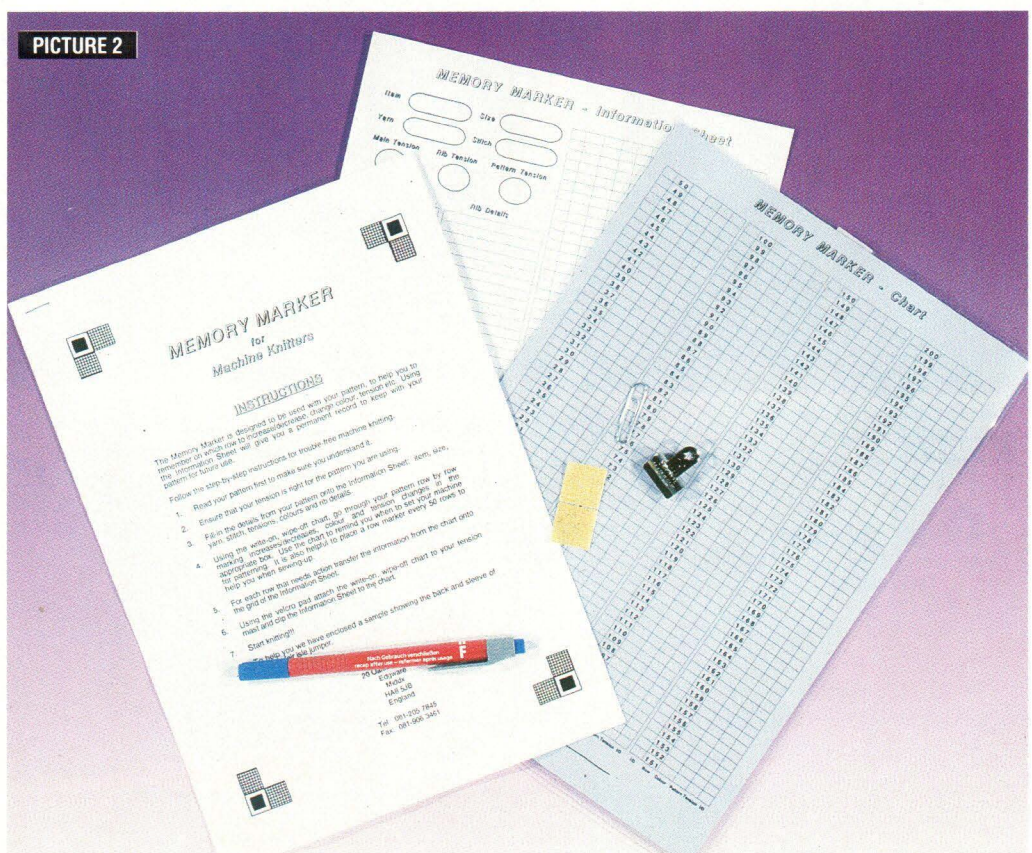
Just in case you are not familiar with yarn markers, you need an oddment of a good contrast colour. In the majority of cases, all you need to do is hang a short length of the contrast yarn over the needle hooks at each edge of your regular row interval. If the yarns are particularly slippy, or you find it too easy to pull out the markers by mistake, fold the yarn in half and use the latch tool to pull it through the heel of the edge stitch. Pull the marker thread tails through the loop produced and pull up gently.

STITCH MARKERS

If you prefer, there is an alternative to your own yarn markers. Milwards make some little twirly things called 'Stitch Markers'. There are a variety of colours available in small and large sizes — see Samples 2 and 3 — they simply slip on to the heel of the edge stitches. As you can see, the smaller sizes are just right for light to medium weight yarns, whilst the larger sizes fit beautifully on to chunky knits.

PRESSING PROBLEMS

Sideways skirts are quick and easy to knit and flattering to all sizes. However, blocking and pressing is no-one's favourite job! Many designers give measurement details for each shaped repeat, so it makes sense to mark these. If you place a marker at each edge at the beginning and end of each section, you just



PICTURE 2

DIAGRAM 1

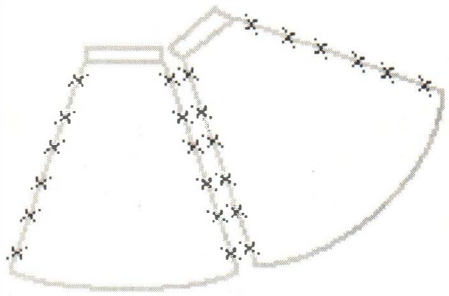
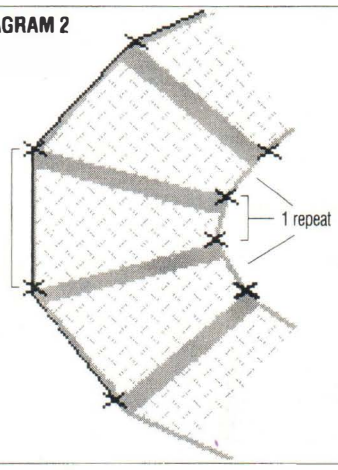


DIAGRAM 2



block and press a section at a time — see Diagram 2 and Sample 4. Marking the sections not only makes the making up easier, but by counting the markers as you knit, you have a quick check on how many repeats you have done — quite a time saver when there are lots of darts or half darts.

KEEPING COUNT

Another useful aid to keeping count whilst you are knitting would be an extra row counter, that you operated when you have completed a shaping instruction (or a skirt dart as above). Woolley Soft Ware have come up with just such a simple accessory — called a 'Woolley Clicker'. As Picture 1 shows, this consists of two additional row counters sturdily mounted. When you complete an action, simply depress the counter knob; for instance if you had to decrease at neck edge every sixth row 13 times in all, every time you decrease press a row counter, and when 13 shows you know you have completed the sequence. So, why two row counters you're thinking? Well, what if you need to shape the armhole and the neck simultaneously? One of the most confusing scenarios I can think of is that of a 'V' necked raglan. You need to keep track of the armhole decreases at one side and neck decreases at the other — and they are never worked at the same intervals are they? Simply designate one counter as the neck edge and the other as the armhole edge, then, every time you've done a shaping, click on the appropriate counter. It might be simple, but then the best ideas always are!

ALL CHANGE — WITH A LITTLE HELP!

With the facility to work multi-coloured and multi-textured fabrics come further trials whilst you are knitting! Not only the shaping but the colours, even the carriage setting and/or tension may need to be altered quite frequently throughout a garment. 'Memory Marker' from Charts Unlimited have come up with a great set of charts to suit just this sort of situation. The complete set consists of a write on, wipe off chart with appropriate marker pen, information sheets, instructions and an example sheet (see Picture 2).

Fill in your patterning details on a record sheet — There is space for garment details, size, yarn type, stitch(es), main, rib and pattern tensions at the top. A useful sub-table gives space for the colour code (A = Navy, B = Cherry etc.). A table entitled Colour Sequence is where you copy your colour pattern working details. The rest of the information sheet is tabled out in the same manner as the write on/wipe off sheet. Columns headed I/D (Increase/Decrease): Colour: Pattern: Tension and I/D allow scope for all the specific garment details. This coated sheet has RC numbers already printed on it (from 0-400 — sufficient for most designs). Using this, go through your pattern row by row and mark in any important details in the appropriate column. When this is complete, copy the information — this time only noting the rows where action is to be taken — on to the Information sheet (this will serve as your permanent record).

Useful as these charts are, it is nice to note that even the smallest details have not been forgotten. Included in the set is a little Velcro pad which can be attached to your tension mast — the wipeable sheet has its corresponding pads already in situ — so you can work with the sheet right in front of you. What do you do with the information sheet? Well, to use it, clip it to the wipeable sheet with the bulldog clip provided and treat yourself to a neat bright binder to store it in when you have completed your garment — with any luck you will use it again for all the repeat orders you could get!

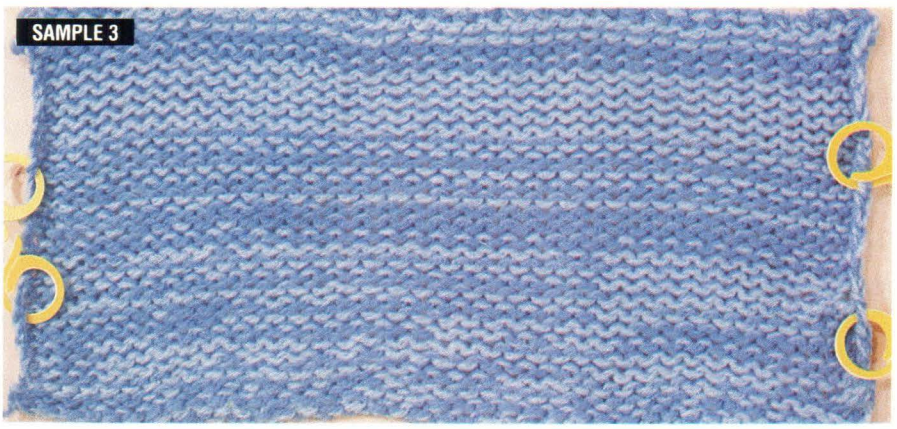
Here's hoping we have given you a few ideas to save some time and frustration — and with all that spare time you might gain, well, keep on knitting!

SUPPLIERS

Milward's Stitch Markers are widely available via haberdashery shops and departments, hand and machine knitting stores. Woolley Clickers (Catalogue code WC-1) cost £28.50 (plus £2.00 p&p) and are available from Woolley Soft Ware, PO Box 524, Barton-le-Clay, Bedford MK45 4YZ. Memory Marker costs £7.95 plus 55p p&p for the complete set; extra sets of (20) record sheets are available at £3.45 post free. To order, or for further information write to Charts Unlimited, 20 Oakleigh Court, Edgware, Middx HA8 5JB or Tel. 081-205 7845.

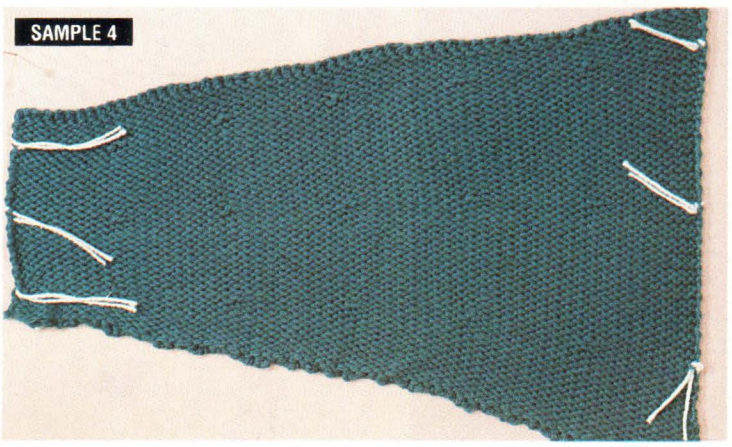
SAMPLE 1

SAMPLE 3



SAMPLE 2

SAMPLE 4



MACHINE KNIT TODAY CLASSIFIED

TO ADVERTISE PHONE MAGGIE MICHAELLS ON 081-807 1185

ARTICLES FOR SALE

PASSAP DUOMATIC 80. Four colour Deco and stand. £375. One owner, immaculate condition. Telephone 0423 872965.

ARTICLES WANTED

WANTED. SECOND-HAND knitting machines, ribbers and accessories bought and sold. Part exchange available. Repairs and tuition. Heathercraft, Bunglebee, Faygate, West Sussex RH12 4SH. Telephone 0293 851339.

BOOKS

PLATING TECHNIQUES AND PATTERNS. Cut and sew for the machine knitter, techniques and patterns £6 each including p&p. Appliqué for the machine knitter, techniques and patterns £5 including p&p. Meg Tillotson, 6 Court Close, Bristol BS7 0XH.

MACHINE KNITTING; MY HOBBY; MY LIFE; MY WEALTH. New information to help you make money from your machine. Stamp for details: Lifelines, Box 802 (MKT01), Salisbury SP3 5TD.

LOCAL MACHINE KNITTING SHOPS

SYLVIA GOODWIN
Machine Knitters Paradise + Tuition Centre
27 Beechwood Drive, Thornton, Nr Blackpool FY5 5EJ

- Discount prices
- New and used accessories and machines
- Approved Brother, Silver Reed and Passap dealer
- Vast range of quality yarns, books, patterns and accessories

CALL or 'PHONE: 0253 853481
Probably the best in the North West

PATTERNS

24 st, 40 st OR 60 st. Choose any 20 designs from our range of single motif and Picture Knits for only £4.99 + p&p. For free sample sheets send large SAE stating width required to M McCarthy, 224 Buckingham Road, Bletchley, Milton Keynes MK3 5JE.

LABELS

ADDRESS LABELS
PRINTED STATIONERY
Cash's WOVEN NAME/CRAFT TAPES
WRITE OR PHONE FOR A SET OF BROCHURES TODAY.
7 DAY PRINT SERVICE
MINILABEL, OAK HALL MANOR, SHEFFIELD PARK, SUSSEX TN22 3QW
0825 - 791055 (24hr)

TUITION, CLUBS & CLASSES

ALL OVERLOCKERS
You really will become an expert in one day in our super new fully fitted classroom.
DAY COURSES ALSO ON PFAFF COMPUTER SEWING AND KNITTING MACHINES.
BAMBERS
42 OLDHAM STREET
MANCHESTER M4 1LE
TEL: 061-236 0219
PHONE/WRITE FOR DETAILS

This statement does not constitute any part of an offer or a contract. All advertisements contained in this magazine have been accepted on the understanding that any description of goods, services etc are accurate and true. Whilst every effort is made to ensure that information given is correct and reliable, no responsibility can be accepted by the publisher nor any person in its employment nor any guarantee given in the case of any dispute or claim. Any goods or services supplied under any of the advertisements published are not the responsibility of Machine Knit Today. We will, however, investigate any complaints. No recommendation on the part of the publisher is to be implied. It is advisable to check prices at the time of ordering goods etc.

CLASSIFIED ORDER FORM — LINAGE ONLY

The Machine Knitter's monthly marketplace where bargains are bought and sold
For advice, 'phone Maggie Michaells on **081-807 1185.**
To use it, fill in the coupon opposite and post it today.
IT'S ONLY 35p PER WORD INCLUDING VAT FOR PRIVATE ADVERTISERS

Name ..... BLOCK CAPITALS
Address .....
.....
.....
Postcode ..... Telephone No. .....

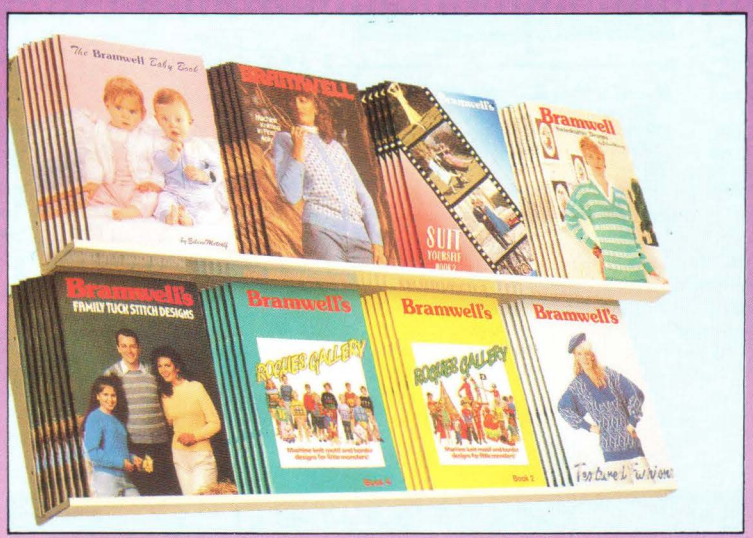
Don't forget to put your telephone number in your advert. Only the words written in the boxes will be printed. Post today with your cheque/PO made payable to Litharne Ltd to:
Machine Knit Today Classifieds, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS.
Please use plain paper if you do not wish to cut your magazine

START YOUR ADVERTISEMENT HERE
ONE WORD IN EACH BOX
MINIMUM 10 WORDS

BRAMWELL

POPULAR WORLDWIDE FOR QUALITY YARNS

and....



PATTERN BOOKS

and....

STRETCH FABRIC PAINTS AND ACCESSORIES

and....

COLOUR MATCH BUTTONS

Bramwell
CHOICE · YARNS

For details of your local stockist, contact:–

F. W. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU. Tel: (0282) 779811 Fax: (0282) 779860

U.S.A. Sole Importer: Bramwell Yarns Inc., PO Box 8244, Midland, Texas 79708, U.S.A. Tel: 915 699 4037
Canadian Sole Importer: Westrade Sales Inc., 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737
Australia East and South: Reynolds Bros., 53 Carlton Parade, Carlton 2218 Sydney N.S.W. Tel: 258-75020
Australia Western: Dormani Yarns, Perth. Tel: 09-367-5901
New Zealand: F & E Knit Machines, 1 Monowai Street, Wellsford 1242, Northland, New Zealand. Tel/Fax: 09 423 8589
Malta: Joseph Callus, 44 Lapsi Street, St. Julians STJ09, Malta. Tel: 356 696985
Italy: Argenziano Modesto, Corso XX Settembre, 14, 21052 Busto Arsizio, Varese, Italy. Tel: 03-315-05051
Nederlands Excl. Importer: M + M Nederland, Molendwarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712-71362
France: M + M BP31, 24170 Belvès. Tel: 53 29 36 04
Germany: M + M International, Postfach 1347 D-W-3078 Stolzenau. Tel: 05761-3282
Belgium: Contact M + M Nederland. Tel: 0031 5712 71362
Also represented in: **South Africa, Russia, Sweden, Finland, Hong Kong, Iceland, Channel Islands**